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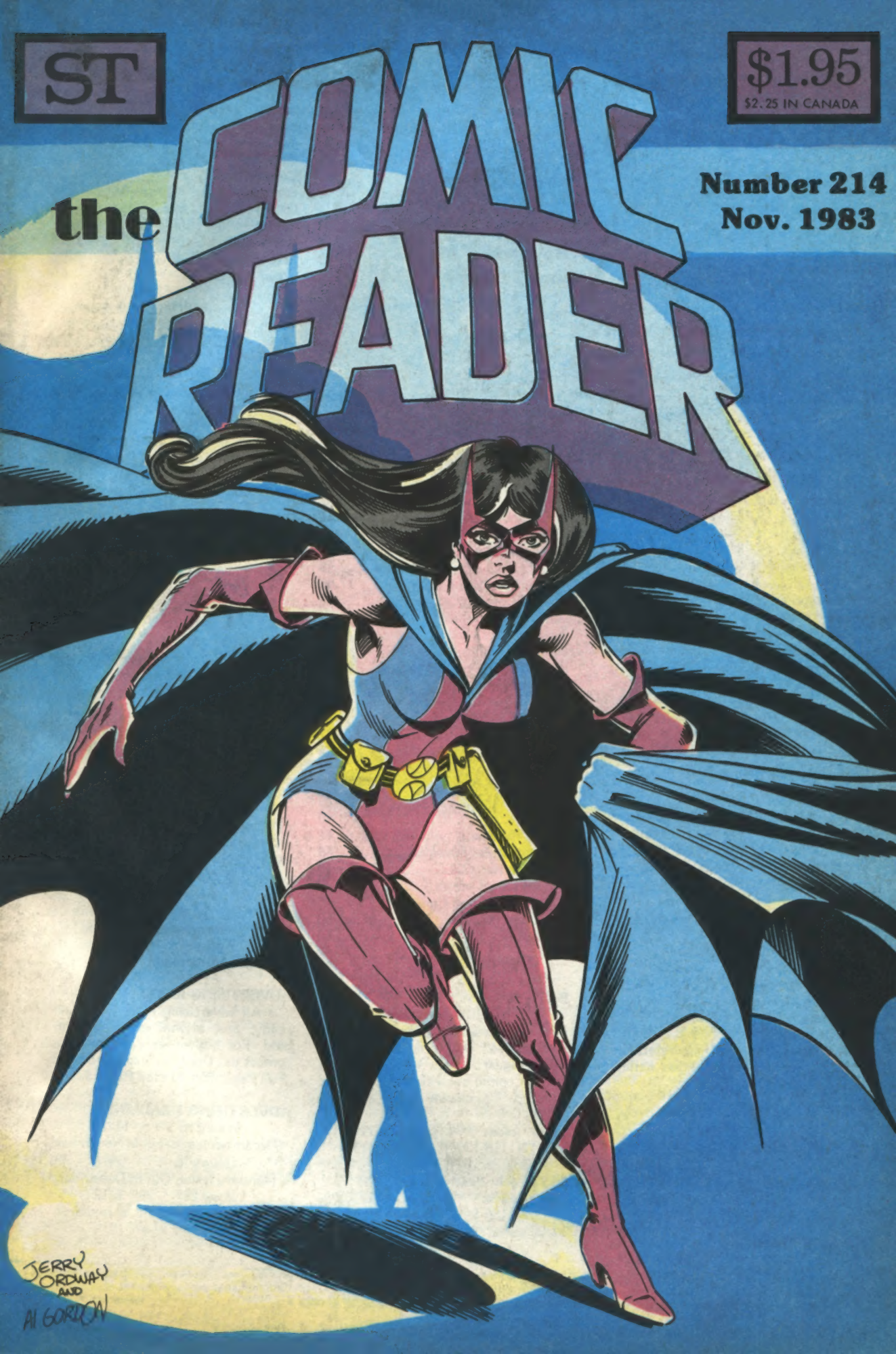
the COMIC READER

Number 214
Nov. 1983



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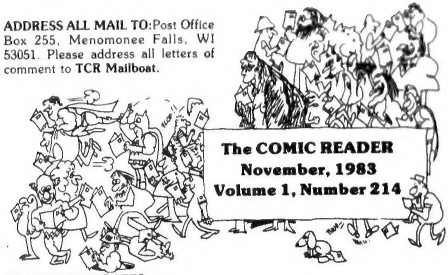

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OUR COVERS: The Huntress, co-star in the upcoming **INFINITY, INC.** book, is spotlighted on our front cover by Jerry Ordway and Al Gordon. Character © 1983, DC Comics, Inc. Our back cover features two un-named characters (Captain Crimson and his associate, the Tomato?) by Steve Lightle, whose work will be in **NEW TALENT SHOWCASE #4**. Characters © 1983, Steve Lightle.

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(December issue, out in November)
Issue 216 12/8
(January Issue, Out In December)
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MARVEL NEWS

One of the arcane reasons for the lateness of this particular issue may be traced to our inability to get much of anything out of Marvel these last few weeks. We discovered the reason: press liason Lea Sapp has left the company for the sunny clime of California. While we're attempting to sort this mess straightened out, be advised that some of the November Marvels may be unnaturally deficient in accuracy in this issue's listings.

Marvel has announced the first in their children-oriented line, and they haven't selected a lox for the first mini-series. **THE A TEAM** will go out to newsstands in December, and I pity the fool who doesn't realize that with all these mohawked super-heroes running around, this should be immensely successful.

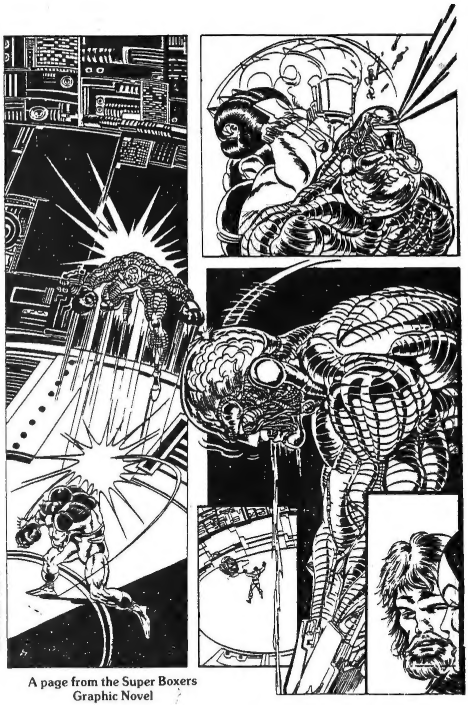
Marvel has yet to officially announce it, but the word is that comics with an April cover date will cost 75 cents, though they will be printed on regular newsprint.

Marvel **has** announced a new twelve issue series which will serve to promote and introduce a new line of Marvel super-hero action figures from Mattel. Entitled **MARVEL SUPER-HEROES—THE SECRET WARS**, the series will be by Jim Shooter, Mike Zeck and John Beatty, and will feature nearly every Marvel character around today. It will be tied in with the regular issues, as each will have the hero disappear mysteriously at some point in the story. The figures being offered include Wolverine, Captain America, Spider-Man, Thing, Magneto, Dr. Doom, Dr. Octopus and Kang the Conqueror. The first issue of the series will be out in January. It will be a regular newsstand comic.

The summer of next year will see a co-publication between Marvel and Aardvark-Vanaheim featuring the X-Men and Dave Sim's Cerebus the Aardvark. The format is yet-to-be-determined, though both a graphic novel and a 60-page Mando book have been mentioned. The story will take place in Iest, as part of the "Cerebus' Six Crises" storyline. Chris Claremont and Dave Sim will co-write it, with the possibility of Paul Smith, Joe Rubinstein and other artists jamming on the art.

SIX FROM SIRIUS, the next Epic Comics line title, is on the December schedule. It is by Doug Moench and Paul Gulacy.

The **MARVEL AUDITION BOOK** is a tool to be published by Marvel to enable prospective writers and artists to do samples for Marvel in a format which will give them the best idea of the person's talent. The book will be just that, a 32-page Bristol-board book of original comic-book-style pages. Following an explanatory introduction by Jim Shooter and several normally done pages with art, writing and color, followed by black-and-white pages for prospective colorists, pages of scripted but unlettered art for lettering samples, pencilled pages without inks, plotted pages without pencils, and plotted pages with pencils but no dialogue for writers. The story features Spider-Man, and writing and art are by Shooter, John Romita, Jr. and Al Milgrom. We don't know the price, but it goes on sale in November.



A page from the Super Boxers Graphic Novel

The **GENERIC COMIC BOOK** is on the schedule for December. They're carrying the joke that far.

However, the other joke has been cancelled. **MARVEL RETREAD FUNNIES #1** will never appear, apparently due to an attack of good taste and some nudging by Frank Miller, whose **DAREDEVIL** story was the fodder for the first issue's dull instrument of satire.

A number of other special projects have similarly been cancelled or delayed. Among Baxter comics, **MARVEL FANFARE SPECIAL** has been axed. **MARVEL FUMETTI** has been delayed until late November, and **THE PUNISHER** has been postponed indefinitely while Marvel attempts to figure out how to reproduce the black-and-white wash art without botching the color reproduction.

Also delayed indefinitely are a whole slew of mini-series. **SUBMARINER, BLACK PANTHER,**

MACHINE MAN, MANTIS, NIGHT-CRAWLER, and **HERCULES** have been delayed, with only **HERCULES** rescheduled (to November).

To round out the list of cancellations/delays, **BLIP**, the video-game comic magazine, ended with **#8**, outlasting the games craze by several months.

The current schedule of release of the **MARVEL GRAPHIC NOVEL** series is as follows: **SUPER-BOXERS (#8)** shipping November 1, **THE FUTURIANS (#9)** shipping November 29; **#10, DAZZLER THE MOVIE** January 10; **#11 HEARTBURST** February 21. The last name features a future culture based on old Earth television signals which have travelled through space; it's described as a love story.

THE ELEKTRA SAGA begins in late October with the material concerning Elektra reprinted through **#4**, out in February. Most of the issues feature some new material, as Frank Miller is adding panels to bridge and amplify existent information about the character. It's a Baxter series.

Marvel will publish the adaptation of Warner Bros.' upcoming **GREYSTOKE** movie, done by Mark Evanier and Dan Spiegle. The problem is, if it is a verbatim adaptation of the movie, the release of the comic may be delayed to coincide with the release of the film, which has been delayed from Christmas to sometime next year. Marvel's **MARVEL SUPER SPECIAL** and the mini-series reprint of it are titled **TARZAN OF THE APES**, and they are currently supposed to ship in November and December, respectively.

Peter Gillis will be taking over the writing of **THE DEFENDERS** as of **#131**, after dialoguing **#130** over J. Marc De Matteis's plot. Don Perlin will pencil **#129**, Mike Zeck is doing **#130**, which concludes the Secret Empire storyline, and Alan Kupperberg drew **#131** which guest-stars Frog-Man and introduces "an extremely silly villain" called the Walrus. De Matteis is leaving the book for other projects and because "I'm tired of it."

Mike Zeck and John Beatty have left **CAPTAIN AMERICA** to do the aforementioned **SECRET WARS** project. **#290** is by Ron Frenz and Steve Leialoha and introduces new villainess Mother Superior, as well as Baron Zemo II's return and the results of Sam Wilson's Congressional campaign. David A. Kraft and Herb Trimpe will do **#291**. **#292** features a Christmas story, "An American Christmas," which features an American Indian foe called Black Crow, and the debut of new

artists Paul Neary (an Engl[illegible] artist who's done a lot of work for U.K. Marvel including the **OCTOPUSSY** adaptation) and Ed Barreto, who may become the permanent art team. The issues following will feature an old villain reborn as the Slayer, who uses the powers and costume of Devil Slayer. De Matteis promises that it's the most important Cap story ever, and that "Steve Rogers' life—and Captain America's career—will never be the same. Really. I promise!"

The **CAPTAIN AMERICA GRAPHIC NOVEL** by J. Marc De Matteis, Mike Zeck and John Beatty will be out in late '84 or early '85 and will involve the Super Soldier project which gave birth to Cap and the question of government responsibility.

Due to Bob Budiansky's editorial position (seated, generally) he's had too little time to do the pencilling on **THE SUB-MARINER** mini-series. Two issues are completed, however, so this project will not join the other projected **SUB-MARINER** series of the past decade which never got off the ground. Danny Bulanadi is inking the series.

J. Marc De Matteis has signed a contract for a graphic novel featuring a character from **BIZARRE ADVENTURES**. He and Steve Leialoha will be doing **GREENBERG, THE VAMPIRE**, obviously a series set outside the Marvel universe (or in the past).

The 1984 **CAPTAIN AMERICA ANNUAL** will be pencilled by Kerry Gammill and feature the resurrection of Yellow Claw, as well as Frog-Man, the Defenders, Avengers and other assorted Marvel heroes.

And J. Marc De Matteis's other new project is a new series for the Epic Comics line. Entitled **MOONSHADOW**, it involves a fifteen-year-old boy who spent his formative years in an intergalactic zoo reading romantic literature; his mother, a burned-out hippie-leftover; his father, an enigmatic alien; and storylines De Matteis describes as "a combination of **DON QUIXOTE** an **SIDDHARTHA**, set in outer space. [or] a combination of **SIRENS O TITAN** and **HAROLD AND MAUD** ... Well, that's not quite righ either." The first issue is slated fo Spring, '84.

The new writer/art team o **MOON KNIGHT** is Alan Zelenet and Bo Hampton as of **#34**.

EPIC ILLUSTRATED #22 fea tures the first color **MARADA, TH SHE-WOLF** story by Chris Claremon and John Bolton.

COYOTE #5 features the long awaited battle between Coyote an the Road Runner.

MICRONAUTS will be gettin another double-sized issue, **#57**, an again, it will be available on th newsstands, to the ultimate confu sion of collectors who never see comics shop.

A new **Black Knight** story wi appear in an upcoming issue o **MARVEL FANFARE**, with thre chapters to be drawn by Scot Hampton, John Buscema and B Hampton, respectively.

Gerry Talaoc is more or less th permanent inker of Sal Buscema' layouts on **THE INCREDIBL HULK**.

Cary Burkett has written **MAR VEL TEAM-UP #139**, which feature Nick Fury, Dino Dannell and artist Brian Postman and Mike Esposito.

THE THING #10 takes plac between **FANTASTIC FOUR #1** an **2**, covering Ben Grimm's adjustmen to becoming a monster.

The **MAGIK** storyline continue in **NEW MUTANTS #14**.

As if it needed any othe drawing point, **THOR #342** features new power given to Thor by autho Walt Simonson.

And, the What's In a Name Dept.: **KING CONAN** has becom **CONAN THE KING** as of **#20**.

Marvel has made a deal wit TSR, Inc. to do children's colorin books, activity books and pictur storybooks based on the **DUNGEON AND DRAGONS** cartoon they ar doing for CBS. Among the first of th storybooks will be one with a cove

and some interior art by Marie Severin. In return, TSR, Inc. has announced that they will be doing a role-playing game featuring the Marvel Super-Heroes.

Marvel Productions, Ltd. has announced that they are now licensee for the Field Newspaper Syndicate for the production of animation based on their comic-strip characters. Use would extend to commercial endorsements as well. Andy Capp, Tumbleweeds, Crock, Wee Pals, Big George, Brother Juniper and Funky Winkerbean are among the characters being offered.

DC NEWS

Dick Giordano has been in the hospital for a short stay for unnamed reasons, and we wish him a speedy recovery.

Our sincerest condolences go out to DC's Senior Editor, Julie Schwartz, whose wife Jean died over the weekend of October 8-9, after a long illness. I know I speak for thousands of fans when we send you our love, Julie.

Len Wein has, due to unrevealed reasons related to health, cut back on his editorial workload. He will remain as editor of **BATMAN** and **DETECTIVE**, but **BATMAN AND THE OUTSIDERS, JUSTICE LEAGUE, SAGA OF SWAMP THING, NEW TEEN TITANS,** and **GREEN LANTERN** will be taken over by Marv Wolfman, Alan Gold and Karen Berger, though we've not been informed officially exactly which books they will take over. Wein will continue to write **GREEN LANTERN**.

Also, Michael Fleisher will edit **JONAH HEX** with **#83**, swelling the ranks of DC editors to almost two-dozen.

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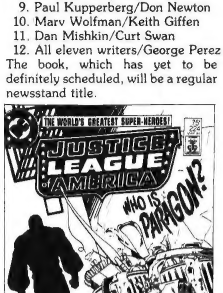
Joe Kubert's maxi-series **THE REDEEMER** has been indefinitely postponed, with rescheduling expected to put the book on the early Spring, '84 roster.

A new twelve-issue maxi-series has been announced for 1984, and it's of a unique nature in that it is a round robin affair. The format involves twelve different writer-artist teams, each of whom will do a chapter of the series without telling the subsequent team how the cliffhanger ending was intended to be resolved. Another "rule" of the series, called **DC CHALLENGE**, is that no writer shall use the hero he usually writes in his chapter, so that even if, say, Batman stars in part two, Doug Moench cannot make him the main character in part three. The entirety of the DC universe is the playground, and the players have been drawn by lots and will do the issues as follows:

1. Mark Evanier (who created the idea)/Gene Colan
2. Len Wein/Chuck Patton
3. Doug Moench/Carmine Infantino
4. Elliot Maggin/Gil Kane
5. Mike W. Barr/Keith Pollard
6. Roy Thomas/Joe Kubert
7. Cary Bates/Ross Andru
8. Gerry Conway/Don Heck
9. Paul Kupperberg/Don Newton
10. Marv Wolfman/Keith Giffen
11. Dan Mishkin/Curt Swan
12. All eleven writers/George Perez

The book, which has yet to be definitely scheduled, will be a regular newsstand title.



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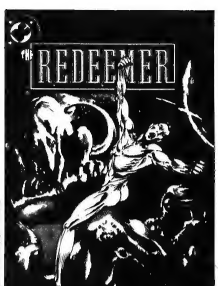
Tony Isabella has sold a mini-series to DC called **THE SECRET WAR OF THE HAWKMAN**. Richard Howell will be the artist; no scheduling or other details have been announced, though it has been approved as a four-issue series.



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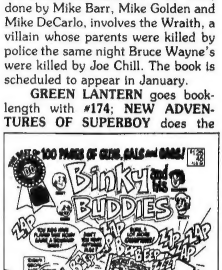
Jack Kirby may be back at DC in the near future continuing his **NEW GODS** series to the intended conclusion at the prompting of a toy company which sought to base a new line of toys on the characters in the "Fourth World Trilogy." It is expected that if the deal for the toys goes through and all parties are amenable, the original eleven-issue runs of **NEW GODS** and **FOREVER PEOPLE** (but not **JIMMY OLSEN**) would be reprinted in Baxter format comics, and Kirby would take up where he left off, ignoring the Gerry Conway issues published in '77-'78. Mark Evanier would provide new dialogue for the new issues.

The **BATMAN ANNUAL #9** delay has resulted in it being retitled **BATMAN SPECIAL #1**. The book, done by Mike Barr, Mike Golden and Mike DeCarlo, involves the Wraith, a villain whose parents were killed by police the same night Bruce Wayne's were killed by Joe Chill. The book is scheduled to appear in January.

GREEN LANTERN goes book-length with **#174**; **NEW ADVENTURES OF SUPERBOY** does the



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same as of **#52.** In both cases, the back-up series goes into limbo, though **Tales of the Green Lantern Corps** is likely to make occasional guest appearances. The **Dial "H" For Hero** continuity climaxes for the moment in **NEW ADVENTURES OF SUPERBOY #50.**

Gil Kane will be dropping the art chores on **ACTION COMICS** in the near future. Dick Ayers has left DC and the art on **JONAH HEX** will be done by Tony DeZuniga.

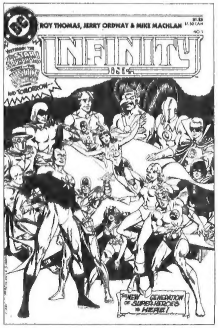
The artists on **VIGILANTE** will be playing merry-go-round for a few months, as Keith Pollard leaves the book with **#3**. **#4** will be by Don Newton; Pollard returns with **#5**; Chuck Patton does **#6** and **7**; and with **#8** Ross Andru takes over as penciller.

GREEN LANTERN/GREEN ARROW #7 will be a 56-pager and will feature the final O'Neil/Adams story from **GREEN LANTERN** and the three-issue series which ran in **FLASH #217-219.** The book will cost $2.50.

Flash and Green Lantern will reunite as a mini-team in cameo crossovers which will appear as identical panels in the same month's **FLASH** (**#332**) and **GREEN LANTERN** (**#175**). The one-panel team-up appears in January.

Upcoming in **ALL-STAR SQUADRON** will be the founding of the Freedom Fighters in **#31** which is the first round-up of most of the major DC and Quality heroes in one issue (something like fifty of 'em). Rick Hoberg and Mike Machlan did that issue, but Bill Collins, a longtime assistant of Dick Giordano, will become regular inker as of **#32**. Hourman will return in that issue—on Earth-X, as Pearl Harbor has been avoided, but a worse menace threatens both Earths. Rich Buckler and Arvell Jones will pencil one issue each of a two-parter featuring (the real) Captain Marvel and the Marvel Family as Earth-Two meets Earth-S, and a great deal of the mystery behind what caused the multiple Earth-situation will be revealed. Those stories should appear around **#35-36.**

INFINITY INC. #1 and **#2** will lead up to the point of the team's appearance in the '83 JLA/JSA team-up, with events carrying on from that point with **#3**. Besides the already-seen members, other heroes include Star Spangled Kid, Power Girl, the Huntress, Sandy the Golden Boy, and La Garro, who looks suspiciously like she might be related to Wildcat.



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JONNI THUNDER, A.K.A. THUNDERBOLT by Roy Thomas and Dick Giordano (with co-creation help from Dann Thomas and Gerry Conway, who co-plotted **#1**) is set to appear in the spring. Don Newton and Thomas have discussed a **SHAZAM!** mini-series.

Rick Magyar will be regular inker of **ARAK** as of **#32**, following **#31**'s guest-appearance of Ernie Colon as penciller/inker of eight pages and a pin-up. Beginning with **#32**, Arak takes a new direction as he meets his thunder-god father in the Quontauka "happy hunting-ground" after seemingly being killed by a dragon at the end of **#32**. Thereafter he will become a shaman/sorcerer as well as warrior. A new back-up artist will be chosen soon, as Ron Randall can't handle a full book and **The Barren Earth** as well at the moment.

DC COMICS PRESENTS #68 features the return of both the Vixen and the Curt Swan/Murphy Anderson art-team. The Superman team-up is written by Vixen's creator Gerry Conway. Speaking of team-ups, has a strange (and possibly proph one): Superman teams up with Sa Claus to prevent the Toyman f turning the world's children pint-sized criminals. The story's E. Nelson Bridwell and Len Wa with Swan pencilling. (**SAN CLAUS** is, ironically enough, the r multi-million-dollar picture from Salkinds following **SUPERGIRL.**)

G.I. COMBAT #264 features debut of a new Robert Kanigher strip: **Sgt. Bullet and the Bravo Vietnam**. Angel Trinidad will har the art.

CAMELOT 3000 #12 will c clude the series in style with 32-page story. With the delays in production, however, it's not c when exactly that issue is expecte appear.

THE BEST OF DC #47 is anot **Sugar and Spike** issue, and DC wa everyone to know that it will con two hitherto (gesundheit!) unp lished stories by Sheldon Mayer d for foreign consumption. Deal take note.

SGT. ROCK's back-up slot been changed from work done by Kubert School students to cla reprints of material done by s artists as Alex Toth, Frank Thor Neal Adams, etc.

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Mike Barr will be the only wr on the **STAR TREK** series; Ma Pasko is not not scheduled to do Other projects are being lined up him. The first issue of the book delayed until November.

Also out in November will DC's second graphic novel. This is based loosely on another A game called **WARLORDS** and is Steve Skeates and David Wenzel stars a troll named Just Plain Dwa The price is $5.95.

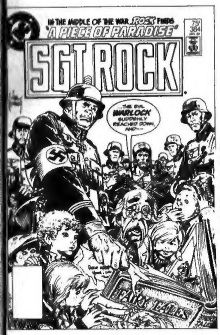
Out in November as well will the **New Teen Titans** poster

George Perez. The 24" x 30" poster will retail for $5.00.

ATARI FORCE will be inked by Ricardo Villagran when Jose Luis Garcia Lopez is the penciller. The pencilling for **#4** and **5**, however, is by Ross Andru with Garcia Lopez inking both.

The Phantom Stranger makes one of his rare appearances in **BATMAN AND THE OUTSIDERS #8**.

The second issue of **SUPERMAN SPECIAL**, this one by Cary Bates and Gil Kane, features an imaginary story—which became one when it contradicted what had already happened to Brainiac in **ACTION COMICS** this year. (The material for the specials comes from stories done for overseas consumption.)



Frank Miller did the cover of **NEW ADVENTURES OF SUPERBOY #51**, which contains a reprint of a few years ago featuring Superboy's final days in Smallville.

Also featuring a reprint will be **WORLD'S FINEST #302**, which contains a reprint of **#176**'s Cary Bates/Neal Adams/Dick Giordano story, "The Superman-Batman "Split," with a framing device.

Kurt Busiek writes **JUSTICE LEAGUE #224**; Joey Cavalieri **#225**.

Irv Novick pencilled **SUPERMAN #393**'s Bob Rozakis/Joey Cavalieri story which involves the duplication of Krypton's explosion to turn Superman's costume into kryptonite.

Pat Broderick pencilled **WARLORD #79**.

The line-up for **NEW TALENT SHOWCASE #4** has been announced: **Ekko** by Rich Margopoulous and Steve Lightle; **Sun-Dog** by Stan Timmons and Lou Manna; **Feral Man** by Steve Ringgenberg, June Brigman and Rick Magyar; and **Bobcat** by (ahem) M. Tiefenbacher and Stan Woch.

DC has announced that **DC COMING ATTRACTIONS** will be available to dealers as a free pass-out to customers with **#88**, dated March 1984. There's a possibility that it will be typeset and two-colors, but otherwise it will be the same as the one currently available to dealers through wholesale sources.

And yes, to all those people who like to point things like this out to us, we noticed immediately that **THE DARING NEW ADVENTURES OF SUPERGIRL** became simply **SUPERGIRL** with **#14.** Since the 1972-74 series went to **#10**, the new series was safe in shifting to the shorter title without screwing up dealers' inventories.

ARCHIE NEWS

The Red Circle line has been dropped, with all the titles remaining now becoming newsstand comics dubbed "Archie Adventure Series"—the name the group used for **ADVENTURES OF THE FLY, ADVENTURES OF THE JAGUAR, THE DOUBLE LIFE OF PVT. STRONG, THE SHADOW,** and **ADVENTURES OF YOUNG DR. MASTERS** from 1959-64. As of books shipping in November, all Archie super-hero titles will cost 75 cents and will be printed on regular newsprint, with story-page totals going to 25 pages per book. The UPC symbol will appear, and back-cover illos will disappear. A combination of sales performance in shops and the wishes of the publisher to make the books more visible throughout the country were given as reasons for the move.

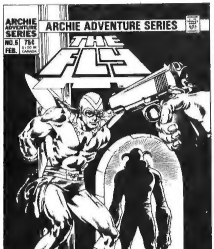
With this move, Archie will have dual pricing for the first time, with the Archie series comics remaining at 60 cents for the moment. The digest line will remain at $1.00 as well, excepting **ARCHIE DOUBLE DIGEST**, which is $1.95.

Cancelled in the move are **BLACK HOOD** with **#3** and **THE COMET** with **#2**. With this cancellation, Bill DuBay had nothing to edit, so has moved over to Pacific comics. Rich Buckler will add one new book beginning in January: **THE ORIGINAL SHIELD** which will be handled by Martin Greim, Dick Ayers and Tony DeZuniga.

KATY KEENE SPECIAL will be added to the Archie line (officially the "Archie Romance Series"), and will be priced at 60 cents. **BLUE RIBBON COMICS** will remain monthly, but will be a regular newsprint book with **#5**.

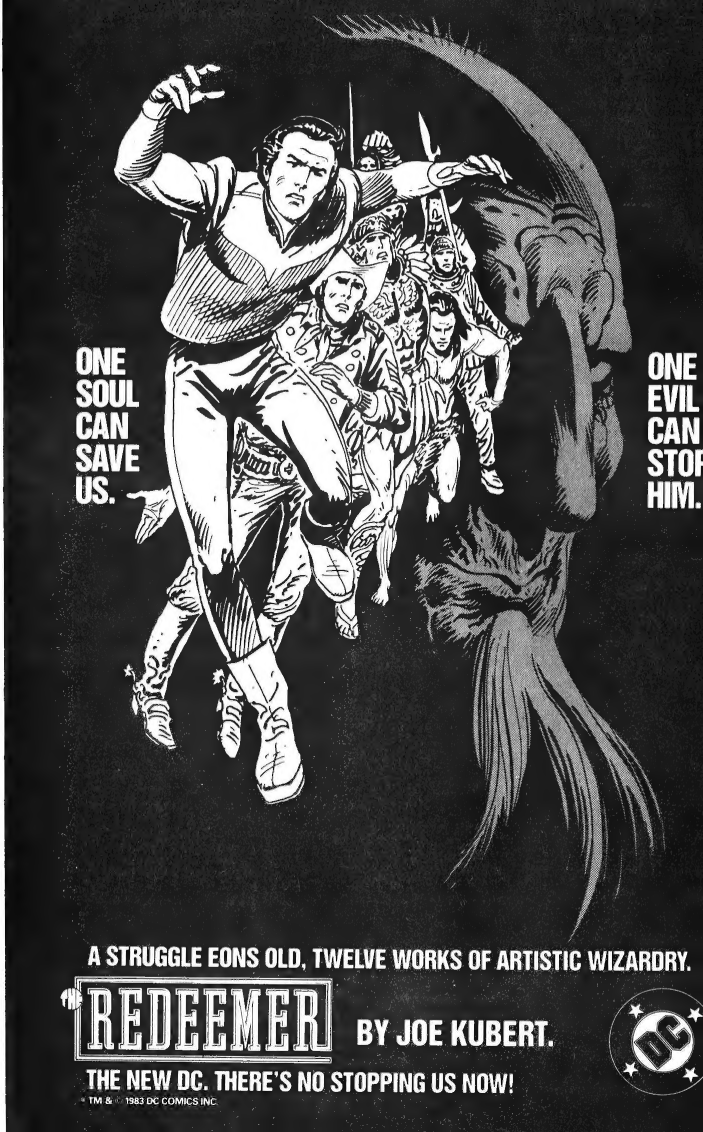
All Archie comics will carry the Comics Code Authority symbol.

Red Circle had announced lots of upcoming occurances in the careers of the Black Hood, the Comet, Lancelot Strong and the Fly, but except for the last-named, all plans are likely to have been junked with DuBay's departure. The original Black Hood was supposed to return in his nephew's book and their styles of crime-fighting were to be contrasted; both Comet and Shield were to be killed off by DuBay, though the Shield, at least, would continue to star in a strip of his own despite being dead. DuBay was to draw it.



THE FLY is to continue to be plotted and pencilled by Steve Ditko, with Steven Perry scripting an issue featuring the return of Cat Girl.

The ever-changing **BLUE RIBBON** roster changes again. **#5** is now comprised of **PVT. STRONG** reprints from the two issue-run from '59; Jack Kirby and Rich Buckler provide the new cover. **#6** is still supposed to


ONE SOUL CAN SAVE US.
ONE EVIL CAN STOP HIM.
A STRUGGLE EONS OLD, TWELVE WORKS OF ARTISTIC WIZARDRY.
THE REDEEMER
BY JOE KUBERT.
DC
THE NEW DC. THERE'S NO STOPPING US NOW!
™ TM & © 1983 DC COMICS INC.

contain **THE FOX** by Stan Timmons, Rich Buckler and Tony DeZuniga, Dick Ayers and Ricardo Villagran. What will follow is anyone's guess, with another **FOX** issue, a **WEB/JAGUAR** team-up by Bill DuBay (possibly cancelled), a horror issue (possibly altered by the CCA involvement), and another selection of **FLY** reprints from the early '60s.

JC Comics' two titles, **HALL OF FAME** and **T.H.U.N.D.E.R. AGENTS**, remain on Mando paper at $1.00.

COMING COMICS

ARCHIE COMICS DIGEST No. 63, December. [9/6-9/27]

ARCHIE'S GIRLS, BETTY AND VERONICA No. 327, December. "Peer Pressure." [9/6-9/27]

JUGHEAD No. 331, December. "The Dream" is by George Gladir and Sam Schwartz. [9/6-9/27]

ARCHIE AT RIVERDALE HIGH No. 94, December.[9/13-10/4]

JUGHEAD JONES COMICS DIGEST MAGAZINE No. 27, December. [9/13-10/4]

LAUGH No. 380, December. [9/13-10/4]

ARCHIE No. 327, January. [10/4-10/25]

ARCHIE DOUBLE DIGEST QUARTERLY No. 9, January. [10/4-10/25]

ARCHIE GIANT SERIES MAGAZINE NO. 535, January. In this issue: **ARCHIE'S CHRISTMAS STOCKING.** [10/4-10/25]

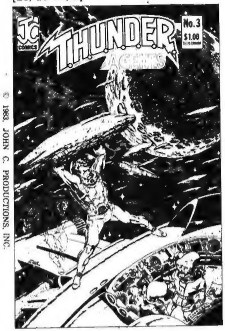
THE MIGHTY CRUSADERS No. 5, January. "The Eliminators: Sacrifice Play" is by Cary Burkett, Adrian Gonzales, Rich Buckler and Tony DeZuniga. The Jaguar, Fly Girl and Lancelot Strong are sent into the Nether Dimension where they battle for their souls. Plus, the original Shield stars in "Rendezvous With Death" by Martin Greim, Dick Ayers and Tony DeZuniga. Buckler and DeZuniga did the cover, Rudy Nebres the back cover. [10/4-10/10]

ARCHIE AND ME No. 142, December. "The Cutting Remark" is written and drawn by Bob Bolling. [10/11-11/1]

ARCHIE...ARCHIE ANDREWS WHERE ARE YOU? COMICS DIGEST No. 29, December. [10/11-11/1]

ARCHIE'S T.V. LAUGH-OUT No. 92, December. The parody is "The Z-Team." Dan DeCarlo did the cover. [10/11-11/1]

ARCHIE GIANT SERIES MAGAZINE No. 536, January. This issue contains **BETTY AND VERONICA CHRISTMAS SPECTACULAR.** [10/11-11/1]



BLUE RIBBON COMICS No. 4, January. New adventures of the Fly by Rich Buckler, Stan Timmons, Trevor von Eeden, Jack Harris and Daryl Skelton. Tom Troy gets involved in politics and in trouble with the law. Rudy Nebres did the cover. [10/11-10/17]

LAUGH COMICS DIGEST MAGAZINE NO. 50, January. [10/11-11/1]

LIFE WITH ARCHIE No. 240, January. [10/11-11/1]

ARCHIE'S PALS 'N' GALS No. 167, January. [10/11-11/8]

EVERYTHING'S ARCHIE No. 109, January. [10/18-11/8]

JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE No. 60, January. [10/18-11/8]

STEEL STERLING No. 4, January. "License to Kill" is by Robert Kanigher and Ed Barreto. One of the Steelers learns the hard way that drinking and driving don't mix. Alan Weiss and Rudy Nebres did the cover; Carmine Infantino and Barreto did the back. [10/18-10/24]

ARCHIE GIANT SERIES No. 534, January. This issue features **LITTLE ARCHIE** by Dexter Taylor. [10/25-11/15]

BETTY AND ME No. 137, January. [10/25-11/15]

T.H.U.N.D.E.R. AGENTS No. 3, January. New material by Charlie Boatner, Paul Bonanno and Willie Blyberg. [10/25-10/31]

ET AL

THE MASTERWORKS SERIES OF GREAT COMIC BOOK ART No. 5, February. This is another Neal Adams issue and includes war stories. We're not certain which, but they will probably include at least three of these from **OUR ARMY AT WAR:** "It's My Turn to Die" by Howard Liss (**#182**); "The Invisible Sniper" , "My Life For a Medal" by Liss (**#186**); and "Another Time, Another Place" by Bob Haney (**#240**). The remainder might include cover reprints. Adams did the cover. [November]

DON ROSA'S COMICS AND STORIES No. 2. "Vortex" is by Keno Don Rosa. In the days before he was Captain Kentucky, Lancelot Pertwillabyencountered many a strange occurance, and this issue contains one of the strangest: a black hole passes through the moon and heads for Ypsilanti, Michigan. Also featured: the famous Omnisolve®, a solvent so powerful that it can't be contained in **anything**! Don did the new cover for the book. [October]

LOVE AND ROCKETS No. 4. Maggie, Hopey, Penny and Izzy find love, friendship, boredom and danger in a house with 100 rooms. Plus the second part of the Hartbreak Soup story. Contents and covers are by the Hernandez brothers. **[November]**

COMIC FANDOM ADVERTISER has returned after a several-month hiatus, this time as a freebie. It will be published every three weeks; to get on the mailing list, send a postcard to them with your name and address. Their address is 2715 N. Park Drive, Stillwater, OK 74075.

KITCHEN SINK NEWS

Kitchen Sink Press has announced the publication of **SIGNAL FROM SPACE**, a hardcover book by Will Eisner. It collects the **Life on Another Planet** series which ran in **SPIRIT MAGAZINE**, with Eisner redrawing the first part of the story for the sake of a uniform look. Andre LeBlanc will aid in coloring the art for publication. It stars Jim Bludd, scientist/adventurer/ex-spy, who wants to become an Earth representative to be sent to the planet Bernard, but has to contend with a myriad of special interest groups. The hardcover costs $16.95 and is being printed in Germany. No word as to whether there will be a signed, limited edition as is usual.

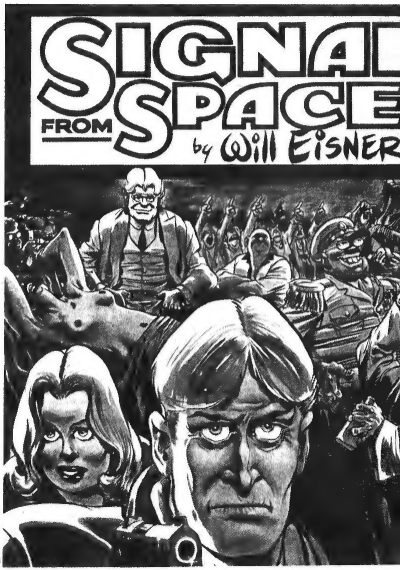
And, to correct a mistake made last issue, the book which was lost en route to Wisconsin from Europe was the third **SPIRIT COLOR ALBUM**, not **THE OUTER SPACE SPIRIT**. (I should have known that the latter was out, as I briefly saw copies of it when Denis Kitchen passed out copies to other people in Iola. Sorry, Denis.)

Oh yes: that **COLOR ALBUM** shipment was ultimately found and distributed, and the **OUTER SPACE SPIRIT** has sold out. I'll have to see if I can find one somewhere.

WILL EISNER QUARTERLY #1 will feature a 29-page sequel to **A CONTRACT WITH GOD**, a pre-war **SPIRIT** section in full color, and an interview with Neal Adams. It, along with **SPIRIT #2** and **STEVE CANYON MAGAZINE #4**, will be out in December.

Also out in December will be a couple of honest-to-goodness undergrounds: **DOPE COMIX #5**, with work by Steve Stiles, Christopher Browne, Charles Burns, Monte Wolverton, Reed Waller, Gary Whitney and Dan Steffan (Wolverton is the son of the late Basil Wolverton); and **GAY COMIX #4**, featuring work by Howard Cruse, Lee Marrs, and ten other artists.

GOODMAN BEAVER, the reprint book featuring the Harvey Kurtzman/Will Elder strip which appeared in Jim Warren's **HELP!** magazine in the early '60s, has run into a snag with one of the stories to be included. "Goodman Goes Playboy" features parodies of the Archie



characters and Archie Comics does not find it humorous. Therefore, Kitchen Sink has decided to publish it in reduced size with masking over the faces of the offending characters. The paperback version of the book will cost $9.95; the limited edition hardcover will cost $25.00, and is an edition of 1,250 with a signed, numbered plate included by Kurtzman and Elder. It will be out in late November.

THE SPIRIT No. 1, January. This debut issue begins with the first **Spirit** story Will Eisner did after release from the army in 1945: "The Christmas Spirit" from December 23, 1945. The chronological stories following are "The Return of the Villains of '42," "Hildie and the Kid Gang," and "Dolan's Origin of the Spirit." Eisner did the new cover. [10/11-10/17]

GOODMAN BEAVER. This collection of stories from **HELP!** Magazine by Harvey Kurtzman and Will Elder includes "Goodman Meets S*perm*n," "Goodman, Underwater," "Goodman Meets T*rz*n," "
man Gets a Gun," and "Go
Goes Playboy." [Late Novemb

NOBODY ASKED ME, BU

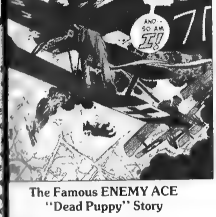
By Mike Tiefenbacher

I think—despite the r
THOR #339 this month—eas
best comic published by any
AMAZING SPIDER-MAN #24
cifically, the second story, "T
Who Collected Spider-Man."
eleven-page back-up outshines
long-running, sub-plotted,
packed, overdone masterpieces
past, and is truly worthy
company of the first 35 Lee
issues. Ironically, this gem's
weren't on the xeroxes I rec
and it wasn't till I got the comi
that I knew that it was Roger
Ron Frenz and Terry Austi
deserve all the credit. (I wor
Stern's trying to subtly plac
story in the '60s by referring
obvious '50s technology (kine
are mentioned rather than vide
—a feeling underscored by Fre
Austin's Ditko-esque Spider

This is the one I'd show a non-comics reader as an example of how powerful a comic can be.

The other preview I really liked was the first part of Dave Cockrum's mimic novel, **THE FUTURIANS.** This novel actually would be a fine basis for a whole comics group of its own, and I am looking forward to seeing how Cockrum, famous for his prolific creation of new and attractive super-hero characters, will carry it out. Suffice it to say that this is **not** another in the long line of Xeroxed super-teams.

I will admit to giving up on **JONAH HEX** a long time ago, for one basic reason. Michael Fleisher, Fleisher, who has the latent ability to be a good storyteller, is afflicted with something I call the "Dead Puppy Syndrome." This disease, common to slasher-movie writers, is best characterized by an unlikely source: an **ENEMY ACE** story done by Robert Kanigher and Joe Kubert in 1969 (**STAR SPANGLED WAR STORIES #148**). In that case, there was no suspense about it at all, as the scene was shown on the cover, but the situation had Hans Von Hammer finding a stray puppy, which he named Schatzi. He promptly took the poor pup up in his plane, and naturally, as with all things the



The Famous ENEMY ACE "Dead Puppy" Story

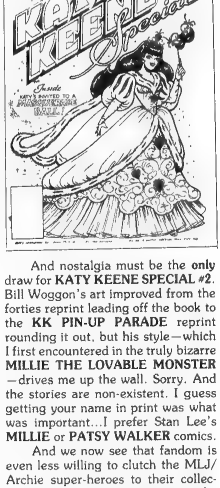
Hammer of Hell loved, it fell out to its thankfully unseen) demise. Natch, this causes Enemy Ace to pledge that the dog's death was not in vain, and he then shot down—or crashed into—at least a dozen allied planes. Heck, I'll bet the pup rested well after that.

Well, Fleisher may never have had any dead puppy stories of his own, for which we can only be thankful, as from his past record, a little pup in a **Jonah Hex** story would be carrying the black plague, catch a case of rabies worse than Old Yeller's, and Jonah would not only have to shoot it, but he'd probably have to shoot the seven people the poor dog bit as well. Unfortunately, sure as shootin', any innocent, helpless, weak people that show up in his stories inevitably end up plugged (or worse) by those rampaging hordes of bad guys that populated the west only in the minds of Fleisher and Sam Peckinpah...or, as is even more common, those innocents turn out to be craven cowards, greedy turncoats, slatternly beauties, or just plain stupid. Hex, a 100% mud-encrusted creep if ever there was one, is the only one to admire, and of course, he's as amoral as they come. Yechh.

Anyway, DC sent me three issues of the comic in photocopy form, showing how far ahead Fleisher apparently is. Ironically, if his stories weren't so genuinely twisted, he'd probably have more work, as it looks like he's one guy who can meet deadlines in these days of forever-behind writers. Those three issues are actually pretty entertaining (**#80-82**), and I might have been able to recommend them if the main character didn't make my flesh crawl. Fleisher's dialogue is fine, his storytelling precise and not padded, and he is not plagued with the cliche-heavy captions writing of nearly every other current comics scripter. But geez. I loathe Hex with every fibre of my being. Not only because of what he represents, but because this is the **only** western comic regularly published by anybody.

Caveat emptor.

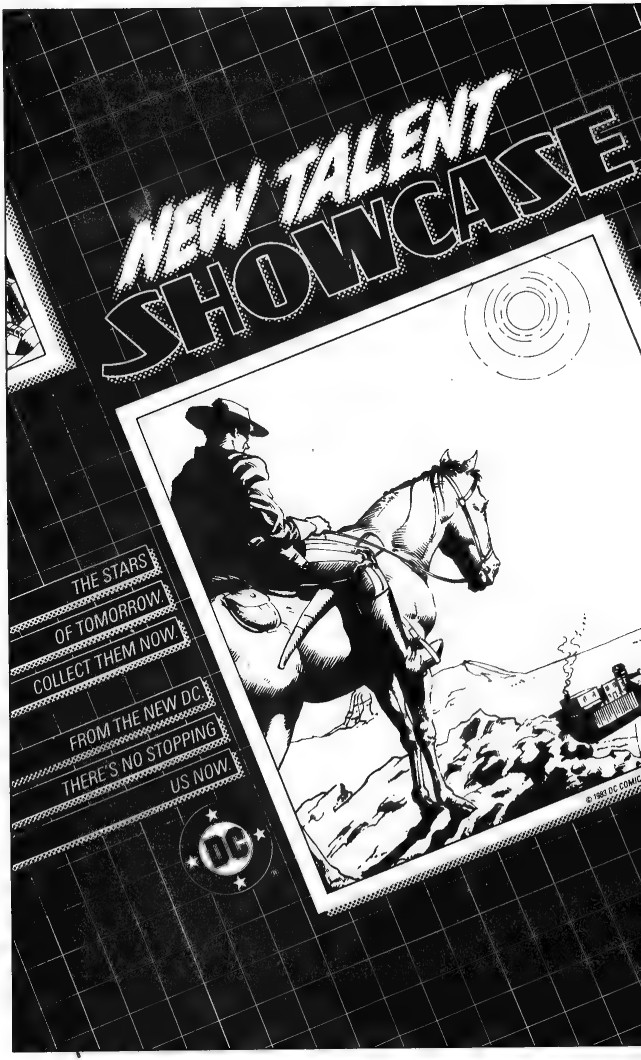
Archie has sent me several issues in photocopy and a few real comics to review from their line, and I find myself at a loss. Some people I respect find entertainment value in these, I find a general lacking in story structure and a rather ordinary artistic approach. Dan DeCarlo, whose work I **do** like, is inked here by his son or others and the result is less than thrilling. I have no nostalgia for the characters, never having read them as a kid, so I suppose I'll remain on the outside looking in. Of the various writers, I seem to get more out of the Dick Malmgren stuff; of the titles, I'd guess I got the most out of **LIFE WITH ARCHIE** by George Gladir, which at least has a couple of genuine stories in it. Once again, I am at a loss as to what audience is being shot for here; the characters are teen-agers and the dialogue is on a primary school level, which I suppose means the 6-10-year-old group. Still, like most of Whitman's original output, I think diminishing expectations are creating books which can only entertain that small group.



And nostalgia must be the **only** draw for **KATY KEENE SPECIAL #2.** Bill Woggon's art improved from the forties reprint leading off the book to the **KK PIN-UP PARADE** reprint rounding it out, but his style—which I first encountered in the truly bizarre **MILLIE THE LOVABLE MONSTER**—drives me up the wall. Sorry. And the stories are non-existent. I guess getting your name in print was what was important...I prefer Stan Lee's **MILLIE** or **PATSY WALKER** comics.

And we now see that fandom is even less willing to clutch the MLJ/Archie super-heroes to their collective bosom than they were in the '60s, so that the former direct-sales Red Circle line has reverted to the newsstand Archie Adventure line again. Good. I think it's a smart move, simply because the stories being presented in the Archie super-hero titles these days are the type which are more slanted toward the Archie buyer agegroup anyway. The two recent examples? **SHIELD/**—er, that is, **STEEL STERLING #4** and **THE FLY #4.** The former at least has its heart in the right place, but as a direct sales title it makes absolutely no sense. The kids this is obviously aimed at comprise only a percentage of the direct-sales audience. And the message is the medium in this one.

"License to Kill" is about drunk driving, and quotes statistics and is a pure object lesson. The cause is good; the writing isn't. This story is dumb even for Robert Kanigher; Steel seems to be psychic, anticipating an accident before it happens by telling fables about the Four Horsemen of the Apocolypse. Later, one of


NEW TALENT
SHOWCASE
THE STARS
OF TOMORROW.
COLLECT THEM NOW!
FROM THE NEW DC
THERE'S NO STOPPING
US NOW.
DC
© 1983 DC COMIC

his orphan charges does a James Dean bit with a kid who challenged him to a beer and a drag race, and when the jerk is killed, the orphan and the kid's parents say he killed him, when nothing of the sort is shown in the story (the orphan is on the wrong side of the road, not the kid who's killed—and anyhow, it wasn't his idea). He's made a ward of the court—despite being from another city where other foster parents take care of him—and sentenced to live with the parents of the kid that killed. As I said, you've gotta be under ten to consider any of it profound or touching. (And a word about Ed Barretto: I like Aparo as much as anyone, but the swipes from Aparo, Cainan, Delbo and Dillin in Barretto's work are truly distracting. At least enlarge your swipe file from those few mid-'70s DCs, Ed.)

FLY #4 is a mystery to me as well. The story is obviously one of those Ditko-plotted stories which couldn't be entrusted to Ditko to script, as he's made quite apparent in the past. Unfortunately, Rich Buckler is not much of a substitute; his dialogue is as confusing and threadbare as Ditko's might have been. I'd be sadder, but Adrian Gonzalez's inking botches the art up so much that it looks like someone swiping from Ditko. All-in-all, this is the type of thing that appeared in Archie's '60s **FLY**, and I think the only chance it has is on the newsstand.

BLACK HOOD #3 has been out a while, but that was sent for review as well. What went wrong here that this is the final issue? Hard to say, though I must admit that I dislike this new Black Hood just on principal, and the "costume" is singularly unattractive, especially the mask. On the other hand, I like Gray Morrow's art. And the back-up, **The Fox** by Alex Toth, is very nice, though Alex's dialogue is as quirky as his letters, and might take some getting used to. I like the Fox because he fits the old mold of hero, dashing, devil-may-care, a smile (under the mask) coming as easily as the contorted grimaces of most of today's heroes do to theirs. I think, though, it's significant that a comic with Toth covers couldn't make it in the direct sales market; it underscores the fact that the high prices charged for Toth's '40s and '50s work are due purely to merit rather than demand.

All in all, I think the Archie **Adventure** series will be more successful saleswise than Red Circle was among the cognicenti.

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I have yet to read any of Marvel's **GRAPHIC NOVEL** line, not because of anything wrong with them, but simply because of lack of interest. Something made me read DC's first, however, **STAR RAIDERS**—undoubtedly the art of Jose Luis Garcia Lopez. I usually dislike attempts at painting comics, but the multi-media technique used by Garcia Lopez, coupled with his incredible latent ability to draw, just drew me into the book. Unfortunately (sigh), the story doesn't measure up. I don't know if Elliot Maggin was handcuffed by the arrested imagination of whoever created the videogame this was based on—but then why should it? I can't for the life of me imagine any great number of Atari fans discovering this on their newsstands, at least in numbers large enough to excuse all the obvious inspiration from **BATTLESTAR GALACTICA** (Zylons), **STAR WARS** and **STAR TREK**. And I don't know which of the team to blame for the name Tomorrow Hardtack or the eyepatch, or the haircut on her, but the combination was a total turnoff. I'd also like to thank the genius who put the hideous Hickman painting on the book when a far better artist was only a page away.

In any case, a good beginning productionwise. More and better story would be appreciated.

• • •

To Peter Sanderson, Marv Wolfman, Len Wein, and anyone else involved in researching the **HISTORY OF THE DC UNIVERSE**. The motivation for the great number of social deviants that have appeared over the many years of DC comics—a number which far outnumbers the comparitive handful of super-heroes—has finally been explained! Thank Gerry Conway and **JLA #222** for the info.

The long-sought answer: **On Earth-One, if you go bankrupt, you go to jail.**

Proof? Pages three and four of that issue. The Repli-Tech Corporation is shown going bankrupt. No criminal wrongdoing is suggested, though someone **mentions** the Security Exchange Commission. On the following page, one of the board members is so fearful of going to jail because of this that he willingly submits to untested experiments to change him into a giant lobster. Geez—imagine how horrible the penalties to want to become some giant freak rather than go to the slammer. What in the world can they be doing to **embezzlers?**

It **does** explain a lot of aberrant behavior, doesn't it?

• • •

See, I'll bet not many of you ever worried about that before. A lot of stuff of similar nature has bothered me over the years, and often it prevents me from enjoying an issue as I continue to ponder the deeper meanings on page two and by the end have all but obliterated the story in front of me from my mind. I suppose that tells something about me—none of them are particularly important.

What does the Hulk eat? All those years, rampaging across the country, and not once did he ever stop off at McDonald's or even Denny's. No Slurpees from 7-11. No chili-dogs in Albuquerque. Howcum? My guess originally was that we were simply being spared a horrible couple of panels as Hulk dropped down on a steer or a moose and did something nasty to it with his teeth. Then came Wendigo and Atlas's Brute, and I decided that there was no way I was gonna put Hulk in their class, so I finally just figured that the Gamma rays took care of his sustenance as long as he's Hulking around. It's either that or ponder the waste problem (Does the Hulk evacuate in the woods?) and its probable impact on the ecology.

On the other hand, I'm not willing to make such allowances for Firestorm. Here's a guy with a nuclear blast furnace in his stomach powerful enough to shoot flames out of the top of his head. Just imagine the amount of plutonium he's putting into his town's sewer system! Unless his apartment building has its own septic tank, in which case I wouldn't want to drive the honey wagon in his neighborhood.

Did you ever wonder, in every **STAR WARS/STAR TREK/BATTLESTAR GALACTICA** episode and comic book, how come every time two ships of any kind meet in space, both are, in camera terms, right side up? Seems to me directionless space should be a bit more random than that. Then again, seeing the Klingons sideways on the viewscreen **would** look pretty silly.

And here's one that's bothered me for years: in every western I've ever seen in which a sheriff, good guy or bad guy fires a shot into the sky, the bullet **never** comes down. It should, I'd guess, though my physics class was a long time ago. It should be travelling pretty well too—probably splitting the skull of whoever fired it. Or do passing birds catch 'em in their talons and take them home as souvenirs?

And you wonder why I can't sleep at night! (Because I sleep during the day, in case you were.)

• • •

A few dealers were rather irate that Marvel sprang the Illyana and Storm mini-series on them with the new name **MAGIK**. Seems that unless they were there to inform their customers that it was the anticipated Illyana/Storm book, they didn't recognize it, perhaps assuming that it

had something to do with Doug Henning, Harry Anderson or the Baltimore Orioles.

Similarly, DC is getting booed for not issuing a promotional poster with the **LEGION OF SUPER-HEROES** poster, which meant that dealers had to use one of those purchased for sale to tack up on the wall, thereby ruining it. Nobody wants to buy a pig in a poke, and the display is necessary; wonder how come no one at DC thought of that?

My guess is that the posters aren't going to be big sellers anyway, and that we won't be seeing a huge number of them on the market.

• • •

Speaking of the Legion, I'must admit that I've been pretty hard on Keith Giffen over the past year, and it turns out that I should actually have been criticizing Larry Mahlstedt. I'd seen his inking on Infantino in the **Dial "H"** issues of **ADVENTURE** and should have seen it then, but the current **SUPERBOY** sequences Giffen inked himself look far better than anything Mahlstedt has ever inked. See what happens when a penciller is permanently paired with an inker?

• • •

MARVEL FANFARE #11 contains a several-years-old **Black Widow** story illustrated by a far-less-artistically mature George Perez, and one must wonder if there's some resentment on the part of Marvel that he left them to go to DC. How else to explain a story in which Black Widow dons a blonde wig to disguise hereself and then goes swimming in it, or Natasha checking into a Japanese hotel in Hong Kong (either that, or she makes a helluva swing from her hotel-room window.) You'd have thought that several years would have been enough time to proofread the thing.

• • •

Okay. Someone at DC get together with the writers or at least the editors and decide whether it's going to be Hawkgirl or Hawkwoman, Hippolyte or Hippolyta, and how to pronounce Supergirl's Kryptonian name.

The former have been appearing for a couple of years, and if it was just limited to dialogue, it wouldn't be so bad, as it's perfectly acceptable that everybody wouldn't realize that Hawkgirl had changed her name, or that a different mythological text was being used by the new editor of **WONDER WOMAN**. But the errors continue in the captions, indicating someone's not paying attention.

And **SUPERGIRL #14**'s lettercol indicates that "Kara" is pronounced "Kerr-a." Huh? All these years of pronouncing it "Care-a" were wrong? Or is Kupperberg's "Kerr" as in Deborah Kerr ("car") or Graham Kerr ("care")? Or is this another movie-induced change in how to pronounce a not-unheard of American name (though usually spelled "Cara")? Remember, according to Jor-(Marlon Brando)El, his kid's name is "Kaa-lell."

Then again, I'd always pronounced Rann "ran." Imagine my surprise when I discovered that Gardner Fox called it "ron." Spoiled my whole day.

• • •

Aside to the lettercol writer (and I won't say who—mainly 'cause I forgot to make note of it and now I can't find it) who referred to the classic line from the White Album, "I've got blisters on my fingers!" as being said by John Lennon. The line was actually shouted by Ringo.

• • •

Very disappointed with the last three chapters of **SWORD OF THE ATOM.** Sorry, Jan—I kinda hoped I'd be able to recognize the characters I'd come to like in the 38 issues of **THE ATOM**. Next time you decide you want to write anguished soap opera, create your own characters from scratch. Absolutely nothing of Fox's Jean Loring is in any of this, and that ain't Ray Palmer, neither. I liked the art, but it can't make up for it.

Leave us hope that Tony Isabella will do better with the Hawks, who've been unrecognizable for years.

• • •

I, like many others, am enjoying **THOR**, but nothing will convince me that it is worth more than your standard regular issue of **FF**, and certainly not $6.00. But then, I said the same about **HOWARD THE DUCK, X-MEN, DAREDEVIL, NEW TEEN TITANS, LEGION OF SUPER-HEROES** and other of the speculators' new **big thing of the month.**

• • •

After we went to press with the last issue, we received the full credits for the **FUNNY STUFF** digest, including writers. The info, which I'd thought might be lost forever, apparently exists in the hands of Lenny Grossman, son of Rube Grossman, who had a studio with other DC humor artists Otto Feuer and Graham Place, all veterans of the Fleischer/Famous animation studios. Since they won't appear anywhere else until we get around to publishing the DC index, here they are for your information: Peter Porkchops in "Roman Around" is by Si Reit and Feuer from **PETER PORKCHOPS #15**; Flippity and Flop in "Well, Well" is by Hubie Karp and Jim Davis from **FLIPPITY AND FLOP #3**; the Three Mousketeers in "Ship-a-Hooey" is by Sheldon Maye
THREE MOUSKETEERS #2
dles Duck in "I Get a Kick..."
by Mayer from **FUNNY STU**
Goofy Goose in "The Magic Sh
by ? and Rube Grossman
PETER PORKCHOPS #15; J.
Lion in "Bird Brain" is by
Post and is from **FUNNY STU**
Nutsy Squirrel in "U.F. Foes'
Woody Gelman and Rube Gr
from **COMIC CAVALCADE**
Doodles Duck in "Hipp
Dreams" is by Mayer from C
Peter Panda in "All at Sea" i
Reit and Grossman from
PANDA #7; Dizzy Dog in
Ketchup Geni" is by Maye
DODO AND THE FROG #8
Dodo and the Frog in "Feni
Travels" is by Gelman an
Feuer from **CC #47**; Bo Bu
"Bully Bear" is by Mayer
RACCOON KIDS #53; The R
Kids in "Tossing the Bull" is b
and Feuer from **RK #60**; Dizzy
"Switch-a-Roo" is by Mayer fr
#61; and the Three Mouskete
"Patsy the Space Mouse"
Mayer from **THREE MOU**
TEERS #22.

The Karp credit was add
me, as revealed in a **FOX**
CROW lettercol written b
Davis. Note that the **Flippity an**
story appeared despite being p
ty of Columbia Pictures.

• • •

Jack Kirby collectors shou
on the lookout for Charlton's
TLEFIELD ACTION #84 (Decen
which reprints an issue of **FOXI**
from 1955, one of the four
picked up when Simon and K
Mainline Publishing Co. went u
There are two Kirby-drawn s
and one he presumably w
Charlton's printing has improve
the paper is a cut above ord
newsprint, so you might want t
it a look.

• • •

Anyone who saw my letter i
Yronwode's **FIT TO PRINT** colu
COMICS BUYER'S GUIDE 515
have thought "there he goes, ta
about stuff he doesn't know
again." I've been told that
actually inked with a brush; it
looks like penlines. But I tak
responsibility for the gremlin
work that transformed Roger
strong into Edgar Armstrong.
know the difference. (And than
Dean Mullaney for sending bac
comics—more than I'd missed—
in Chicago. I'll be sending mon
reimbursement if I ever get an
paycheck. And maybe you
remind me who the other guy
slept in your suite was; those
you sent me belong to him
nobody around here can reme

his name) (Thanks also to Ron Massengill for returning the stuff I lost in May! Now if I can only locate the $85 00 worth of comics I ordered from a guy in Texas in July...)

• • •

Has everyone seen the Archway Cookies/American Dairy Association commercials/print advertising campaign featuring Neal Adams' **Milkman** yet? The TV commercial features a speeded-up artist's hand rendering the costumed character (Neal's?), while the Sunday comics ad features a several-panel sequence involving an imposter Milkman who goes on TV to tell kids not to drink their milk so they'll become weak and easily conquerable. Say what you will, I like the whole concept.

• • •

One reason comics have had a hard time with the creators' rights issues that seem so endemic to only comic books, is that sometime in the forties, companies began taking the names of the strip-creators off the work they did. This extended from removing already-signed signatures from art handed in to full-scale policy decisions (such as DC's) that credit could be had only infrequently and by signature only. No billboarded credits as appeared on comic strips, or authorship-credit writers uniformly received in nearly ever other medium

So it is a significant development that, among others, Roy Thomas has recently signed a contract with DC which ensures him cover credit for every comic he writes for DC. This has extended to the artists who work with him, and various other creators are also getting billing for average, monthly comics. (Among others, Gerry Conway's **FURY OF FIRESTORM** has cover credits in similar style to **ALL-STAR** and **ARAK**; unfortunately, it reckons without

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deadline problems, as with **#19**'s Gene Colan-drawn story which is billboarded as being by Rafael Kayanan, hardly a more commercial name...)

Lest you think this is some bit of egotism on Roy's part or something, here are Roy's views on the subject: "This kind of blanket guarantee [of cover credit] is, I think, a good thing for the comics industry, especially its true creators, the writers and artists.

"Naturally, this means it would become harder for the companies to do what seems to have happened in the late '40s after Siegel and Shuster sued National/DC—to remove virtually all credits from the books. Naturally, too, the artists I work with will receive credit. Other writers and artists, of course, are likewise receiving cover credit currently, and I know Dick would like to make it policy—but in those cases, with the possible exception of Frank Miller, it's not guaranteed them in cold black-and-white, which I believe is important.

"It's my hope, of course, that other comics creators will insist upon and receive similar credit in the future, both at DC and at Marvel, which thus far has been hanging back in this area, in the interests of maintaining (incorrectly) that it is the company and not the individual creator which is primary.

"Now, in spite of the horrendous 'work-for-hire' conditions under which so much comics work is still done (at Marvel more than at DC, except for the Epic line), writers and artists will be treated a bit more like 'real authors.' Which is nearly fifty years late in coming "

Hear hear. Let's see more of this kind of thing in the industry.

• • •

Having read of the problems the three writers involved in doing **GREEN LANTERN #171** had, I'm wondering if any of them can tell me what the point of the story was? Despite some very nice Alex Toth art, the story (credited to Noel Naive) is a pointless waste of time.

• • •

And, I'm sorry to report, having seen **THRILLER** in color, and having read the second issue has not changed my initial opinion. Even giving von Eeden the benefit of the doubt with his **continuity-obscura**, I still have yet to figure out exactly whose finger got shot off on page nine of **#2**. (Having read that **AMAZING HEROES** promotional article, I know that Salvo's "Only out-patients! Only flesh wounds! I won't kill a fly! Don't ask me!" is supposed to be some sort of motto and not the lyrics to a song, but, if so, this futuristic society has a much different characterization of what constitutes a flesh wound than we do Losing a finger would seem to be more like major physical trauma.) The dialogue still sounds like short-hand, and truly is of fan/stripzine level. I wish I could say something positive, but nothing about this thing impresses me except the price and the paper.

• • •

Ah ..that guy in L.A. who writes **BLACKHAWK**.. First he sneaks his friends' names into the funny-animal stories he did for Gold Key and Marvel. Now he has the audacity to put Menomonee Falls, Wisconsin on the map in **BLACKHAWK #266** by making it the birthplace of substitute Blackhawk Ted Gaynor. What are you gonna do with a guy like this? (Answer: keep reading—even if you don't get the "in" jokes, the comics that guy does are still tops in entertainment)

Thanks, Mark.

• • •

This has gone on far too long, but still—I can't keep from mentioning this last one that's bothered me for years: Why did the Lone Ranger ever wear a mask? Every single time he went into a town or a situation of any sort, the good people and the law mistook him for an outlaw! Even people who'd heard of him never believed it was truly him until he whipped out his trusty silver bullets. And the guy's "secret identity" consisted of a whole bunch of ethnic disguises which didn't involve his real face anyway

Sure, it made him a "mystery man" to set him apart from all the other western heroes—but why was that man masked, anyway?

—Mike Tiefenbacher

LICENSING

By Ron Massengill

The Superman Peanut Butter now nationally marketed is available in several states in three-pound pails. There is an offer advertised in current DCs which enables you to get a copy of the newsprint reprint of **ACTION #1** for two labels from jars of Superman peanut butter.

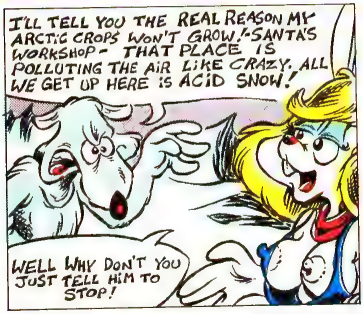
Last year NASTA, Inc. released a line of Spider-Man and Hulk school supplies. Included in the line was a set of Spider-Man and Hulk magnetic memo-holders. For some reason, these were never distributed in the midwest, but now they are showing up in wholesalers' stores.

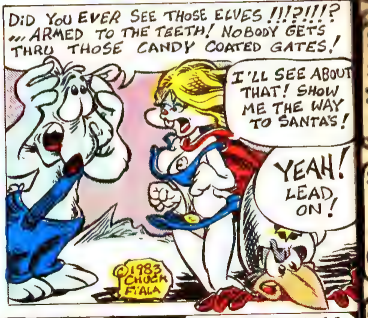
A new line of G.I. Joe party paraphenalia should be out everywhere by now.

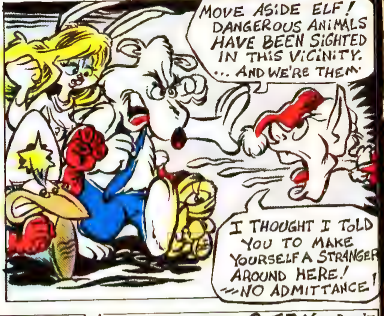
BULLET CROW by CHUCK FIALA

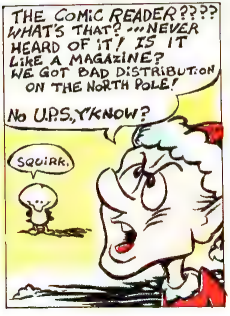
★ ★ ★ FOWL OF FORTUNE

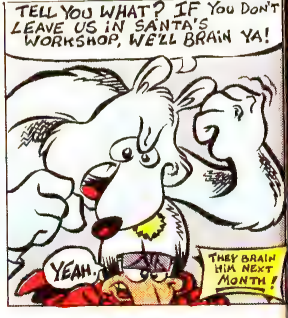
049







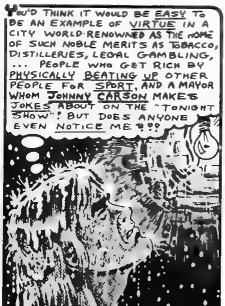


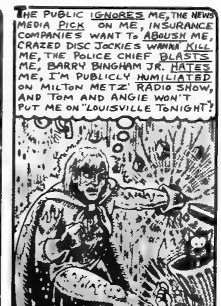


CAPTAIN KENTUCKY
EPISODE 63: ©1980 DON ROSA
WILLIAM? YOU'RE WIPING OUT THE WHOLE CITY? YOU'VE GOT TO PUT AN END TO THIS MELEE?
I HAVE THE ANSWER? I'LL ZIP DOWN TO THE WAKY STUDIO... YOU RAM THAT @*#@ "CAPTAIN KENTUCKY" THRU THE FRONT WINDOW!
WHUMP!
WAK
RADIO LOUISV
OOF!
CRASH!
SIGNAL POWER TO MAXIMUM? I'LL BLAST THIS @*#@ TO BITS & PIECES!
RIGHT? HERE GOES?
@*#%!
PZAK!
@*#%!
?
@*#%!
COLLEGE IS AN INSTITUTION OF HIGHER LEARNING; SPORTS ARE SIMPLY MASS ENTERTAINMENT. WHY SHOULD THE SCHOLARS EAT HAMBURGER WHILE THE JOCKS GET (EQUALLY NUTRITIOUS) STEAK?? SHOULD BE VICE-VERSA?
I'VE DONE IT? I'VE DESTROYED "CAPTAIN KENTUCKY"? THERE'S NOT A TRACE OF HIM LEFT? NOW BOB JONES WILL PAY-OFF!
LATER... AT THE W.L.K.Y. STUDIOS:
WELL DONE, BILL? THAT SUPER-NUT WILL NO LONGER BE ABLE TO WRECK OUR SKYCAMS, THANKS TO YOU TWO?
YES, LOOKS AS THOUGH WE HAVE CHANNEL 32'S DEEPEST APPRECIATION?
@*#@ THAT? HOW 'BOUT MY MONEY??
HERE'S A CHECK FOR THE FULL AMOUNT... PLUS AN AUTOGRAPHED 8X10 GLOSSY OF ME AS "INSPECTOR LESTRADE". IT'S WORTH IT TO KNOW THAT OUR EXPENSIVE SKYCAMS ARE FINALLY SAFE?
32 Alive Skycam II
THANKS, PAL? CALL ON REED YADON AND the NUKE DUKE WHENEVER YOU NEED US?
BYE, NOW.
HEY-- WATCH OUT FOR THE ——
CRUNCH!
CREAK
32 WLKY
NEXT WEEK: A CORNY, MAUDLIN CHRISTMAS TALE!

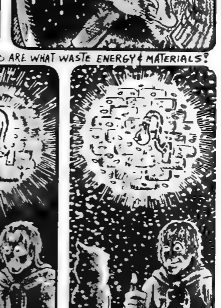
Captain Kentucky

Episode 64:





DON'T WORRY ABOUT KILLING A LIVE XMAS TREE--THEY GROW & REPLANT 'EM BY THE MILLIONS JUST LIKE VEGETABLES! NOW, ARTIFICIAL TREES... THOSE TACKY THINGS ARE WHAT WASTE ENERGY & MATERIALS!



MARVEL COMING COMICS

THE AVENGERS ANNUAL No. 12. "Sunrise" is by Bill Mantlo, Butch Guice and Rick Magyar. The U.N. assigns the Avengers to investigate the presence of the Inhumans on the moon. Al Milgrom and Joe Sinnott did the cover. [9/6-9/27]

CONAN THE KING No. 20, January. "The Prince is Dead" is by Alan Zelenetz, Marc Silvestri, Marie Severin, Mike Gustovich, Dave Simons, Josef Rubsinstein, Charles Vess, Keith Marcos, Jack Abel, Harry Candelario, Ron Fontes and Ned Dameritag. Conan is told of Conn's death and thinks back over his son's life. Michael Kaluta did the cover. [9/6-9/27]

DAREDEVIL No. 202, January. "Savages" is by Denny O'Neil, Bill Johnson and Danny Bulanadi. A trio of primitives from East Africa come to New York with an anthropologist and cause havoc with their behavior. The back-up story is "A Life in the Day" is by Mike Carlin and Luke McDonnell. A show-and-tell session at a school is interrupted by an unexpected visitor. Bob Layton did the cover. [9/6-9/27]

DAZZLER No. 30, January. "The Debt" is by Ken McDonald, Frank Springer and Vince Colletta. Alison goes to San Diego where she meets a group of mutant-haters and—the Marvel Bullpen. Bill Sienkiewicz did the cover. [9/6-9/27]

FALCON No. 3, January. "Faith" is by Jim Owsley, Mark Bright and Mike Gustovich. As the ghetto burns, Falcon battles Electro in the midst of a presidential tour of Harlem. Alan Kupperberg did the cover. [9/6-9/27]

MOON KNIGHT SPECIAL EDITION No. 3, January. "A Long Way to Dawn" by Doug Moench and Bill Sienkiewicz (from **HULK #20**) and "The Mind Thieves" by Moench, Sienkiewicz, Tom Palmer and Dan Green (from **MARVEL PREVIEW #11**) are reprinted. Sienkiewicz did the cover. [9/6-9/27]

THE NEW MUTANTS No. 11, January. "Magma" is by Chris Claremont, Sal Buscema and Tom Mandrake. A new student, Lady Amara, discovers her mutant powers in the midst of battle for Nova Roma. Walt Simonson and Mandrake did the cover. [9/6-9/27]

STAR WARS: THE RETURN OF THE JEDI No. 4, January. "The Final Duel" is by Archie Goodwin, Al Williamson, Carlos Garzon, Ron Frenz and Tom Palmer. The conclusion. Bill Sienkiewicz did the cover. [9/6-9/27]

THE THING No. 7, January. "Two-Fisted Feet" is by John Byrne, Ron Wilson and Hilary Barta. The Thing battles Goody Two-Shoes, a Swedish super-villain whose tootsies are atomic. The back-up is "What Th'?!" by Byrne. The Thing visits Byrne's "office" to complain about inconsistencies in the lead story. Byrne did the cover. [9/6-9/27]

THE X-MEN ANNUAL No. 7, January. "Scavenger Hunt" is by Chris Claremont, Michael Golden and Bret Blevins, with Tom Mandrake, Bob Wiacek, Terry Austin, Brett Breeding, Bill Anderson, Joe Rubinstein, Steve Leialoha, Sam de la Rosa, and Al Milgrom. The X-Men, Ka-Zar, SHIELD and the Avengers are victim of the Impossible Man's first attempt at a scavenger hunt. John Romita Jr. did the cover. [9/6-9/27]

THE AMAZING SPIDER-MAN No. 248, January. "And He Strikes Like a Thunderball" is by Roger Stern, John Romita Jr. and Brett Breeding. Thunderball regains his powers in the conclusion of the story. Also, "The Kid Who Collects Spider-Man" by Stern, Ron Frenz and Terry Austin. Spider-Man visits a boy whose hobby is collecting Spider-Man memorabilia. Romita Jr. and Austin did the cover. [9/13-10/4]

CAPTAIN AMERICA No. 289, January. "Tomorrow, the World?" is by J. Marc De Matteis, Mike Zeck and John Beatty. Captain America attempts to prevent Deathlok's creation by stopping the Nth Project. The back-up is called "Bernie America, Sentinel of Liberty" by De Matteis and Zeck. It's a dream, folks. Zeck and Beatty did the cover. [9/13-10/4]

THE FURTHER ADVENTURES OF INDIANA JONES No. 13, January. "Deadly Rock" is by David Michelinie, Ricardo Villamonte and Sam de la Rosa. In Arizona, Indy takes a class on a field trip and runs into smugglers. Bret Blevins did the cover. [9/13-10/4]

MAGIK No. 2, January. "Cold Iron, Hot Blood" is by Chris Claremont, John Buscema and Tom Palmer. Cat teaches Illyana how to fight in time to face Nightcrawler-the-bad. Ron Frenz and Tom Palmer did the cover. [9/13-10/4]

MICRONAUTS No. 56, January. "The Conquest of Kalliklak" is by Bill Mantlo, Butch Guice, Kelley Jones and Sam Grainger. The Micronauts visit Bug's planet while Arcturus Rann and Baron Karza meet in the Temple of Time. Guice did the cover. [9/13-10/4]

MOON KNIGHT No. 35, January. "Second Wind" is by Tony Isabella, Kevin Nowlan, Bob McLeod, Carl Potts and Joe Chiodo. A Russian ballerina-mutant aggravates an injury incurred in a battle with the Fly, and the X-Men and Fantastic Four come to his aid. Carl Potts did the cover. [9/13-10/4]

NICK FURY, Agent of Shield No. 2, January. "Whatever Happened to Scorpio?" by Jim Steranko and John Tartaglione (**NICK FURY #5**), "Dark Moon Rise, Hell Hound Kill" by Steranko and Dan Adkins (**NICK FURY #3**), and "Today Earth Died" by Steranko and Joe Sinnott are reprinted (the latter from **STRANGE TALES #168**). The Steranko covers are reprints from **NICK FURY, AGENT OF SHIELD #6** and **7**. [9/13-10/4]

THE SAGA OF CRYSTAR, CRYSTAL WARRIOR No. 5, January. "The Story They Said Couldn't Be Done" is done by Jo Duffy, Ricardo Villamonte and Dave Simons. Crystar and Moltar meet with the Regent which features the mystical tranfer of a kingdom to an unlikely point. Bret Blevins (?) did the cover. [9/13-10/4]

THE SAVAGE SWORD OF CONAN No. 95, December. "Night of the Rat" is by Michael Fleisher, John Buscema and Ernie Chan. Conan must rescue a princess from rat-men. "The Hill of Horror" is an illustrated text piece by Alan Zelenetz, Ron Wilson and Dave Simons. Earl Norem did the cover. [9/13-10/4]

THOR No. 339, January. "Something Old, Something New..." is by Walt Simonson. Thor and Bill recover from their contest and Odin makes his decision, while Sif ventures into the land of the Dwarfsmiths. Simonson did the cover. [9/13-10/4]

THE X-MEN AND THE MICRONAUTS No. 1, January. "First Encounter" is by Chris Claremont, Bill Mantlo, Butch Guice and Bob Wiacek. Karza and the Micronuats team-up to save the Microverse but find themselves on Earth on the X-Men's doorstep. Guice and Wiacek did the cover. [9/13-10/4]

EPIC ILLUSTRATED No. 21, December. In this issue: "Generation Zero: Jungle Trail" by Archie

Goodwin and Pepe Moreno; "Dr. Watchstop: The Single Electron Proof" by Toren Smith and Ken Macklin; "Recruiter" by James Fox and B.K. Taylor; a preview of the **FUTURIANS** and **SUPER BOXERS** graphic novels; "The Sacred and the Profane: Pattern of Wounds" by Dean Motter and Ken Steacy; "The Condora" by Ray Jadwick and James Romberger; "Sunstroke" by Michael Kaluta; "Marooned" by Jo Duffy and Kent Williams; "Mythology of an Abandoned City: Fade to Gray" by Jon Jay Muth. George Bush, taking time off from his duties as veep, did the cover. [9/16-10/7]

THE AVENGERS No. 239, January. "Late Night of the Super-Stars" is by Roger Stern, Al Milgrom and Joe Sinnott. When Wonder Man seeks free publicity, he discovers he can get on **LATE NIGHT WITH DAVID LETTERMAN**—if he brings the Avengers. But which ones? Milgrom and Sinnott did the cover. [9/20-10/11]

CLOAK AND DAGGER No. 4, January. "True Confessions" is by Bill Mantlo, Rick Leonardi and Terry Austin. The origins of Cloak and Dagger are revealed to Detective O'Rielly. Leonardi and Austin did the cover. [9/20-10/11]

CONAN THE BARBARIAN No. 154, January. "The Man-Bats of Ur-Xanarrh" is by Michael Fleisher, Gary Kwapisz and Bob Camp. Conan aids bird-winged people as they battle bat-winged people. Kwapisz did the cover. [9/20-10/11]

G.I. JOE, A REAL AMERICAN HERO No. 19, January. "Joe Triumphs" is by Larry Hama, Mike Vosburg and Jon D'Agostino. G.I. Joe headquarters is attacked by Destro and Cobra and—Joe loses. Vosburg and Jack Abel did the cover. [9/20-10/11]

THE INCREDIBLE HULK No.291, January. "Old Soldiers Never Die" is by Bill Mantlo, Sal Buscema and Gerry Talaoc. Thunderbolt Ross reviews his life's history as he contemplates suicide. Al Milgrom did the cover. [9/20-10/11]

MARVEL AGE No. 10, January. In this issue: upcoming happenings in **STAR WARS**, the **ELEKTRA SAGA**, **THE FUTURIANS**, **POWER MAN AND IRON FIST** and **BEAUTY AND THE BEAST**. Also, an **ALIEN LEGION** preview. Ron Frenz and Jack Abel did the cover. [9/20-10/11]

MARVEL TALES STARRING SPIDER-MAN No. 159, January. "Where Flies the Beetle" is by Stan Lee and Steve Ditko and appeared in **AMAZING SPIDER-MAN #21.** Ditko did the cover. [9/20-10/11]

POWER MAN AND IRON FIST No. 101, January. "Slipaway" is by Steven Grant, Geof Isherwood and Andy Mushynsky. With Luke and Danny in the hospital, Colleen and Misty go after their attacker. [9/20-10/11]

ROM No. 50, January. "The Extraterrestrials" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. Skrulls come to Earth to destroy Dire Wraiths and any humans that get in their way. Starshine gets new armor. Also, a selection of pin-ups by Richard Konkle. John Buscema(?) did the cover. [9/20-10/11]

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THE UNCANNY X-MEN No. 177, January. "Sanction" is by Chris Claremont, John Romita Jr. and John Romita. The Brotherhood of Evil Mutants contact Arkade to arrange the destruction of the X-Men. Romita Jr. did the cover. [9/20-10/11]

ALPHA FLIGHT No. 6, January. "Snowblind" is by John Byrne. Snowbird fights Kolomaq during a snowstorm, which means John didn't have to draw six pages. The back-up is "The Old Ways" by Byrne, concluding the origin of Shaman. [9/27-10/18]

THE DEFENDERS No. 127, January. "Cloud Hidden" is by J. Marc De Matteis, Sal Buscema and Alan Kupperberg. Professor Power attacks the group to stop Cloud from defecting. A back-up in the front is "Dreams of Glory" by Ann Nocenti and Marie Severin. Mike Zeck John Beatty did the cover. [9 10/18]

DREADSTAR No. 7, Novem "Mindtrap" is by Jim Starlin and Rubinstein. Vance Dreadstar is into a computer-trap by Dr. M The back-up is **Intergalactic To** "Devolutionary Dilemma" by E Wrightson. Starlin did the co [9/27-10/18]

DREADSTAR ANNUAL No. 1, vember. "The Price" is by Starlin, Christie Scheele and D Grazianas. The formerly black-white graphic novel originally lished by Eclipse is reprinted in c Starlin did the cover. [9/27-10/1

FANTASTIC FOUR No. 262, Ja ary. "The Trial Of Reed Richards by John Byrne. Skrulls, Shi'ar, Watcher, John Byrne and o occupants of this universe asse to judge if Mr. Fantastic should for the sins of Galactus. There numerous surprise witnesses for defense. Byrne also did the co [9/27-10/18]

IRON MAN No. 178, January. "C An Avenger, Always An Avenge by Bob Harras, Luke McDonnell Steve Mitchell A kid's group models itself after the Aven insists that its "Iron Man" leave club. Also, Tony Stark appear "Struggle" by Denny O'Neil, Donnell and Mitchell. The same did the cover. [9/27-10/18]

THE JACK OF HEARTS No January. "Murmur of the Heart by Bill Mantlo and George Freem Jack Hart tries to come to grips the power in his body that is grow to a point where he can scar control it. Marcy Kane and nume SHIELD personnel appear in porting roles. Freeman did the co [9/27-10/18]

MARVEL FANFARE No. 12, J ary. The Black Widow appear "The Web Tightens" by Ra Macchio, George Perez and Milgrom. A battle in the sh streets, and sewers of Hong K "Marvel Annfare," by Roger St Ann Nocenti and Milgrom, descr how the editing gets done at Ma And the final feature is a Leonardi portfolio of various Ma characters. Perez did the front co Milgrom did the back. [9/27-10/

MARVEL TEAM-UP No. 137, J ary. "Twinkle, Twinkle" is Michael Carlin, Greg LaRocque Mike Esposito. When Spidey an FF are busy, Franklin Richards

[illegible] May team to battle, and then [illegible] forever, the problem of Galac[illegible] Not a hoax, what if, or imaginary [illegible] [9/27-10/18]

[illegible]ONAUTS SPECIAL EDITION [illegible] 2, January. A $2.00 Baxter [illegible]t with the second half of [illegible]-Duel At Daytona Beach," [illegible] Prometheus Pit" and "A [illegible] We Will Go" by Bill Mantlo, [illegible]el Golden and Joe Rubinstein [illegible] **MICRONAUTS #3-5**. The cover [illegible] Butch Guice and Rubinstein. [illegible]/27-10/18]

PETER PARKER, THE SPECTACU[illegible]AR SPIDER-MAN No. 86, January. "[illegible]" is by Bill Mantlo, Fred [illegible]beck and Joe Albelo. Characters [illegible]sembling Spider-Man and the [illegible]ack Cat battle someone who looks [illegible]t of like the Fly. [Sorry, Fred. Ed.] [illegible]troductory and closing pages are [illegible]ore traditionally drawn by Al [illegible]ilgrom and Jim Mooney. The cover [illegible] by Hembeck and Albelo. [9/27-[illegible]/18]

STAR WARS No. 79, January. "The [illegible]ig Con" is by Jo Duffy, Ron Frenz and Tom Palmer. Lando and Chewie [illegible] undercover to try and trick some [illegible]avory types into finding Han Solo. The cover is by Frenz and Palmer. [9/27-10/18]

X-MEN CLASSICS No. 2, January. Another $2.00 Baxter book with reprints of the second half of "Do Or Die, Baby," "In The Shadow Of Sauron" and "Monsters Also Weep" from **X-MEN #59-61**. All stories are by Roy Thomas, Neal Adams and Tom Palmer. The cover is by Mike Zeck and Palmer. [9/27-10/18]

CONAN ANNUAL No. 8, February. "Dark Night Of The White Queen" is by Jim Owsley and Val Mayerik. When Kull fails to stamp out every vestige of an evil cult, it returns to endanger a kingdom years later where Conan serves as Captain of the Guard. Mayerik also did the cover. [10/4-10/25]

COYOTE No. 3, November. The missing Epic Comic returns finally with a story by Steve Englehart, Butch Guice and Bob Wiacek. They also did the cover. [10/4-10/25]

DAREDEVIL No. 203, February. "Trumps" is by Steven Grant, Geof Isherwood and Danny Bulanadi. DD and Matt Murdock meet a new villain and and old bully. John Byrne did the cover. [10/4-10/25]

FALCON No. 4, February. "Resurrection" is by Jim Owsley, Mark Bright and Mike Gustovich. The Falcon battles Electro and rescues the President. Bright and Joe Rubinstein did the cover. [10/4-10/25]

KA-ZAR THE SAVAGE No. 30, February. "...Or For Worse" is by Mike Carlin, Mary Wilshire, Ricardo Villamonte and Carlos Garzon. Before they can leave on their honeymoon, the happy couple must cope with the Savage Land's rowdiest wedding reception. Wilshire and Garzon did the cover. [10/4-10/25]

KULL THE CONQUERER No. 4, February. "A Season of Black Death" is written by Alan Zelenetz and each of the five parts is by a different artist. The framework is by Charles Vess, "Brule's Tale" is by Ernie Chan and Joe Rubinstein, "Ridondo's Tale" is by John Bolton, "Tu's Tale" is by Butch Guice and John Beatty, and "Kutholos' Tale" is by Bill Sienkiewicz. As the plague haunts the city outside the castle walls, the King and his ministers pass the time with stories. [10/4-10/25]

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THE NEW MUTANTS No. 12, February. "Sunstroke" is by Chris Claremont, Sal Buscema and Tom Mandrake. Roberto faces his father with what has happened while Amara learns the danger of her power when it slips out of control. Mandrake did the cover. [10/4-10/25]

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE No. 13, February. The first half of the Book of the Dead and Inactive features art by John Byrne, Jim Starlin and others. Byrne and Joe Rubinstein did the cover. [10/4-10/25]

TALES OF ASGARD No. 1, February. "The Hordes of Harokin," "The Fateful Change," "The Warlock's Eye," "The Dark Horse Of Death," "Valhalla," "When Speaks The Dragon," "The Fiery Breath Of Fafnir" and "There Shall Come a Miracle" are by Stan Lee, Jack Kirby and Vince Colletta. They are reprinted from the back pages of **THOR #129-136**. The cover is by Walt Simonson. [10/4-10/25]

THE THING No. 8, February. "Ancient Evenings, Ancient Pain" is by John Byrne, Ron Wilson and Hilary Barta. After a bout with depression that even She-Hulk can't shake Ben out of, The Thing is struck by Egyptian magic from a prior life as a Queen's slave. Wilson and Joe Sinnott did the cover. [10/4-10/25]

THE AMAZING SPIDER-MAN No. 249, February. "Secrets" is by Roger Stern, John Romita, Jr. and Dan Green. Harry Osborne and J. Jonah Jameson are being blackmailed by the Hobgoblin. [10/11-11/1]

CAPTAIN AMERICA No. 290, February. "Echoes" is by J. Marc De Matteis, Ron Frenz, Steve Leialoha. The son of Zemo returns. Cover by Frenz and Beatty. [10/11-11/1]

DOCTOR STRANGE No. 63, February. "The Spirit-Shout" is by Carl Potts. The Master Sorcerer must use more than his mystic powers to battle a master of the martial arts. Potts also did the cover. [10/11-11/1]

THE FURTHER ADVENTURES OF INDIANA JONES No. 14, February. "Willowman's Demon" is by David Michelinie, David Mazzuchelli and Vince Colletta. The museum curator seems more involved in destruction than preservation. [10/11-11/1]

MAGIK No. 3, February. "School Days" is by Chris Claremont, John Buscema and Tom Palmer. Storm must attack when Illyana becomes Belasco's apprentice. Ron Frenz and Palmer did the cover. [10/11-11/1]

MARVEL TEAM-UP THRILLERS No. 1, February. A $5.95 paperback collection of stories from the pages of **MARVEL TEAM-UP.** [10/11-11/1]

THE SAVAGE SWORD OF CONAN No. 96, January. "The Ape-Bat of Marmet Tarn" is by Michael Fleisher, John Buscema and Nestor Redondo. Can Conan save an innocent girl when the Devourer of Souls returns? Earl Norem did the cover. [10/11-11/1]

THOR No. 340, February. "Though He! Should Bar The Way" is by Walt Simonson. Bill, Sif and Thor battle demons to rescue Bill's fleet. Simonson did the cover. [10/11-11/1]

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Ramon & Shawnee

[illegible] No. 8, February. In a story by [illegible] Frank Springer and [illegible] the secret identity of [illegible] is revealed. Bill Sienkiewicz did the cover. [10/11-11/1]

[illegible] MAN AND THE MICRO-[illegible] No. 2, February. "Into The [illegible]" is by Bill Mantlo, Chris [illegible], Butch Guice and Bob [illegible]. The two teams try to stop the [illegible] stranger who threatens [illegible] universe. Guice and Wiacek [illegible] the cover. [10/11-11/1]

[illegible] AVENGERS No. 240, February. "The Dark Angel Of Jessica Drew" is by Roger Stern, Al Milgrom and [illegible] Bennett. Ex-Avenger Tigra calls [illegible] team to San Francisco to solve the [illegible] appearance of Spider-Woman, and everyone asks "Who?" Milgrom [illegible] the cover. [10/18-11/8]

CONAN THE BARBARIAN No. 155, February. "The Anger Of Conan" is by John Buscema, who also did the cover. [10/18-11/8]

THE ELEKTRA SAGA No. 1, February. The first of four issues to retell the life of Elektra through reprints from **DAREDEVIL #168-181** by Frank Miller and Klaus Janson [illegible]edited and combined with new [illegible] by Miller, who also did the [illegible] of this Baxter book. [10/18-11/8]

G.I. JOE, A REAL AMERICAN HERO No. 20, February. "Clutch Goes Home" is by Steve Grant, Geof [illegible]ilkerwood and Jon D'Agostino. This [illegible] the battle's in the suburbs of New Jersey. [10/18-11/8]

THE INCREDIBLE HULK No. 292, February. "Dragon-Night" is by Bill Mantlo, Sal Buscema and Joe Bennett. Dragon Man and the Circus of Crime give Banner nightmares. Kevin Nowlan did the cover. [10/18-11/8]

MARVEL AGE No. 11, February. Features on new series, characters and new talent at Marvel. [10/18-11/8]

MARVEL TALES STARRING SPIDER-MAN No. 160, February. "The Clown and His Masters Of Menace," by Stan Lee and Steve Ditko, is reprinted from **AMAZING SPIDER-MAN #22**. The cover is also by Ditko. [10/18-11/8]

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE No. 14, March. The second half of the Book of The Dead and Inactive. (Actually, you could just call it "The Book of The Inactive" since the Dead fit into that category.) More art by Jim Starlin, John Byrne and others. Byrne and Joe Rubinstein did the cover [10/18-11/27]

POWER MAN AND IRON FIST No. 102, February. "Scarlet Ruse" is by Kurt Busiek and Richard Howell. The Vision and the Scarlet Witch join Luke and Danny for a case. John Byrne did the cover. [10/18-11/8]

RED SONJA No. 4, February. "Lassusar Must Die" is by Tom DeFalco, Mary Wilshire and Ernie Chan. Sonja needs to kill a man of peace to save the Hyborian Age. Wilshire did the cover. [10/18-11/8]

ROM No. 51, February. "War" is by Bill Mantlo, Sal Buscema and Mel Candido. The media reveals publicly the Rom/Dire Wraiths battle and panic ensues. Al Milgrom did the cover. [10/18-11/8]

THE UNCANNY X-MEN No. 178, February. "Hell Hath No Fury" is by Chris Claremont, John Romita, Jr. and an inker. The Brotherhood continue to pick off X-Men, as the connection between Mystique and Nightcrawler becomes evident. Romita, Jr. did the cover. [10/18-11/8]

ALPHA FLIGHT No. 7, February. "The Importance of Being Deadly" is bby John Byrne. Northstar and Aurora try to work out the latter's schizophrenia. Also, the first part of the Snowbird origin, "Let a Child Be Born" by Byrne is presented. Byrne did the cover. [10-25-11/15]

THE DEFENDERS No. 128, February. "Assault on the Empire" is by J. Marc De Matteis, Alan Kupperberg and Mike Mignola. The team attacks the Secret Empire to rescue Cloud and uncover Project: Sublimate. [10/25-11/15]

FANTASTIC FOUR No. 263, February. "The Messiah" is by John Byrne. Torch and the Thing travel to California to investigate a cult leader. Byrne did the cover. [10/25-11/15]

IRON MAN No. 179, February. This issue is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Iron Man goes to Hong Kong to find his trouble for the month. McDonnell and Mitchell did the cover. [10/25-11/15]

THE JACK OF HEARTS No. 2, February. "Heart to Heart" is by Bill Mantlo and George Freeman. Jack Hart and Marcy Kane investigate the mystery of his mother's people. Freeman did the cover. [10/25-11/15]

MARVEL TEAM-UP No. 138, February. This issue is by Tom DeFalco, Greg LaRocque and Mike Esposito. Sandman tries to reform but the Enforcers get on his case and he's supposed to help him fight his old pals. [10/25-11/15]

MICRONAUTS SPECIAL EDITION No. 3, February. In this issue, from **MICRONAUTS #6-8** come "The Great Escapes," "Adventure Into Fear" by Bill Mantlo, Michael Golden and Joe Rubinstein, and "Earth Wars" part one by Mantlo, Golden and Bob McLeod. Butch Guice and Rubinstein did the cover. [10/25-11/15]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 87, February. "Mistaken Identities" is by Bill Mantlo, Al Milgrom and Jim Mooney. Spider-Man must decide whether Black Cat loves Peter Parker. Milgrom did the cover. [10/25-11/15]

STAR WARS No. 80, February. "Ellie" is by Jo Duffy, Ron Frenz and Tom Palmer. A new storyline begins with a mysterious female character. Frenz and Palmer did the cover. [10/25-11/15]

WHAT IF? No. 43, February. "What If Conan The Barbarian Were Trapped in the Twentieth Century?" is by Peter Gillis and Bob Hall. A sequel to **#13**, this story guest-stars Captain America. Plus, "What If There Was a Sequel to **WHAT IF? #32?**" Phoenix, Silver Surfer and Dr. Strange attempt to restore the reality disrupted by Korvac. Mark Gruenwald did story and layouts, with inks by Jack Abel. [10/25-11/15]

MARVEL GRAPHIC NOVEL No. 8, March. "Super Boxers" is by John Byrne, Ron Wilson and Armando Gil. In the future, vast corporations support the outlawed sport of boxing, which has evolved through the use of bizarre technological equipment. Will Turner, a fighter who still loves the sport and hates the corporations that have changed it, is approached by Marilyn Hart to fight for her losing company against the champion. Ron Wilson did the cover. [11/1-11/22]

FRANKENSTEIN, A MARVEL ILLUSTRATED NOVEL. Mary Shelley's original novel is republished featuring 42 illustrations by Berni Wrightson. There is a special introduction by Stephen King as well. Wrightson did the wraparound cover; it should be out by Halloween. Published in cooperation with Dodd-Mead, who handle the hardcover version. [October]

AARDVARK-VANAHEIM NEWS

See the Marvel News section for details about the upcoming **X-MEN/CEREBUS** crossover book.

Aardvark's entry into the four-color comics world will be with two non-**CEREBUS** projects. **NORMAL-MAN** is by Valentino, and is a parody strip featuring such characters as Normal-Man, Captain Everything and Ultra-Conservative. Also slated to be published in color in April of '84 is **NEIL THE HORSE** by Arn Saba. The latter will remain bi-monthly. Where each will be printed has not been announced.

Beginning with issues cover-dated December, all A-V comics will retail at a split price of $1.70 in the U.S. and $2.00 in Canada. The color books will cost the same as the black and whites.

CEREBUS No. 55, October. "Origin of the Wolveroach Part Two" is by Dave Sim. The origin of Artemis Strong. Plus, a preview of **NORMAL-MAN:** "Something Like an Origin" by Valentino. Sim did the cover. [October]

JOURNEY No. 5, October. "Dust Devil" is by Bill Loebs. Joshua meets a band of British freedom fighters. Also included: a Dave Sim/Bill Loebs pin-up. Loebs did the cover. [October]

NEIL THE HORSE No. 5, October. "Neil the Horse, Video Warrior, Part Two" is by Arn Saba. A musical comedy. Saba did the cover. [October]

CEREBUS THE AARDVARK No. 56, November. "The Origin of Wolveroach Part Three" is by Dave Sim. Another **Normal-Man** story by Valentino makes up the issue. Sim did the cover. [November]

AMERICOMICS NEWS

Americomics has changed format and price for **CAPTAIN PARAGON, NIGHTVEIL, BOLT AND STARFORCE SIX** and **STAR MASTERS.** Scheduled to appear on regular newsprint for $1.00, they will now be on a better grade of paper and will be printed offset. The new price is $1.50 per issue. The books will look substantially like Texas/Noble's **JUSTICE MACHINE ANNUAL #1**, which was printed by Americomics' printer.

STAR MASTERS has been delayed until January because of the change in formats.

AMERICOMICS No. 5, January. In this issue: "Origin of the Scarlet Scorpion" by Rik Levins and Kevin Dzuban; and "Blue Beetle" by Laney and Bill Black. [October]

CAPTAIN PARAGON No. 1, January. There are two **Captain Paragon** stories in this issue: one by Dan St. John, Greg Guler and Kevin Dzuban; the other by Bill Black, Don Secrease and Bill Neville. The back-up is **Ms. Victory** by Mark Heike, Phil White and Bill Anderson. [October]

NIGHTVEIL No. 1, February. Two **Nightveil** stories: one by Mark Heike and Bill Black; the other by Heike and Bill Anderson, with scripts for both by Steve Ringgenberg. This issue only is on glossy stock and costs $1.75. [November]

WaRP GRAPHICS COMING COMICS

ELFQUEST No. 17, January. "For Whom the Bell Trolls" (working title) is by Wendy and Richard Pini. The Wolfriders and the Go-Backs make their declaration of war upon the mountain trolls. Wendy did cover. [10/14-10/20]

A DISTANT SOIL No. 1, Febr
"An Invasion of Privacy" i
Colleen Doran and Richard Pini.
aliens make themselves at hon
the living room of a police serg
and tell them the story of their li
the planet Ovanan—and one of c
discovers beer. Doran did the c
[11/18-11/24]

FLAPDOODLE

By Steven Rowe

And yet another column c
at ya. Well, this one's a bit spec
as I plan to go on mostly about h
comics—you know, the real "
books." Oh, yeah, I'm Steven
of 63 Botany Woods, Hartsvill
29550. Okay? So, let's get go
space is at a premium here.

MUTT AND JEFF The stri
many claim was the first
newspaper daily strip ended Ju
Created by Bud Fisher, drawn
Smith for over fifty years, a
George Breisacher for its las
and a half, it had recently cele
its 75th birthday. I'll let those
qualified than me explain the f
tance of **MUTT AND JEFF**

[illegible] why it folded (I speculate that [illegible] the jokes, per se, after all, [illegible] and its ilk thrive, but the fact [illegible] the costumes and hairstyles [illegible] unchanged since the teens, [illegible] that the people who might be [illegible] for that period of time are [illegible] a bit old themselves). In[illegible] I want to talk about **M&J** in [illegible] books. Like many successful [illegible] strips, **M&J** was published in [illegible] form back in the olden days. [illegible] says that there were 27 [illegible] over collections issued between [illegible] and 1932. But, more important[illegible] the next year Max Gaines [illegible] reprint rights and **M&J** [illegible] in **FUNNIES ON PARADE**, **FAMOUS FUNNIES**, and **CENTURY OF COMICS**; these three giveaway [illegible] are, of course, the first comic [illegible] as we know them today. [illegible] pressed by the circulation, Gaines [illegible] a one-shot newsstand comic [illegible] which included **M&J**) and then the [illegible] "regular" comic, **FAMOUS FUNNIES #1** (July '34). **M&J** left **FAMOUS FUNNIES** with Max [illegible], when Gaines began to [illegible] package comics for Dell, appearing in **POPULAR COMICS** and then **THE FUNNIES**. Gaines took **M&J** with [illegible] when he founded the All-Ameri[illegible] Comics line (they were in **ALL-AMERICAN COMICS** from A[illegible] 1939 to September 1948). There [illegible] bumped shoulders with super[illegible] in **ALL-FLASH, BIG ALL-AMERICAN, GREEN LANTERN, COMIC CAVALCADE**, and others. [illegible] the biggest news was a one-shot [illegible] the summer of '39, another the [illegible] year, and a third in '41, then [illegible] quarterly, then bi-monthly (though [illegible] war-time paper shortage soon cut [illegible] back to quarterly). From 1946 to [illegible], bi-monthly, then twice quarterly from 1954 to 1958. All covers were by All-American's editor, Sheldon Mayer. Besides **M&J**, all issues contained **Cicero's Cat** (which was [illegible] in comic books as **The Cat** [illegible] 1949 to 1951) which was the [illegible] companion strip in the newspapers (Cicero was Mutt's son). Another strip reprint, **Simp O'Dell**, shared about five pages in the early and middle '40s. New work (**Everything Happened to Harry**) appeared in 1948.

Without losing breath, **M&J** went to a year-and-a-half run for Dell Comics (who also issued a two-issue **CICERO'S CAT** book). The Dell-**MUTT AND JEFF** marriage was not an auspicious one, although Dell instituted the first new **M&J** stories [illegible] for comics, as **M&J** filed for divorce in 1958 and married Harvey Comics. That union lasted for almost [illegible] years, and included seven giant-sized specials.

When **MUTT AND JEFF** retired in November 1965, after thirty-two years in comic books, they were the last regular comic-strip reprint book still being printed, as Harvey used a combination of both new and reprint material. Thus, they were the first **and** the last. R.I.P.

HUMOR COMICS These are definitely hard days for humor comics. Archie publishes fewer than ten comics a month, not including digests), Whitman's are nearly impossible to find, Marvel has none, and DC is doing only their semi-regular reprint digests. Not a lot, even if one includes **CEREBUS** and **E-MAN** and **MAD**. One can now (if one was inclined) afford to buy all humor comics for probably $15 a month or less. Now, I don't want all those comics myself, but the fact that I could easily afford to is distressing So how come the humor market is gone? I have a couple of theories.

First, the regular impulse buyer market is about shrunk to nothing. Second, the old bugaboo of television can be blamed. Also, the actual audience is shrinking as the post-World War II baby-boomers aren't producing as many children as expected), and of course there are now video games which use up that precious allowance money. Since humor books usually lack continuity, they don't tend to get a loyal following eager to see what happens next month as today's successful comics must. And, more important, good humor books are **harder** to do than adventure comics. There aren't many good humor creators out there. The talented personnel of the '30s to '60s came out of the animation studios or radio and TV, moonlighting from their regular jobs. Not too many of that type of person is being trained by today's animation industry.

But both DC and Marvel are planning "children's comics" and that presumably means humor comics. I think these books are destined to fail unless hidden talent is tapped.

COMING SOON Columns on Archie, where I get to praise people you've probably never heard of—like Frank Doyle, Sam Schwartz and Harry Lucey; and the story behind Hallden Comics (and no, contrary to what your editor has stated in these pages, it was not a continuation of Pines) See ya in the funny papers.

COMICS HISTORY

The Genesis of Sub-Mariner
By Lou Mougin

Most Timely buffs who have read the early issues of **MARVEL MYSTERY**, Marvel's first comic, will give you the news straight: about the only really interesting strip in them is Bill Everett's **Sub-Mariner**. It's not just because of the art, though Bill Everett was undeniably the best artist. It's because of the Sub-Mariner himself, the primal anti-hero in a world of do-gooders, and because of the serialization of his early stories. Though the Human Torch or the Angel were often cover featured, Subby was tops in quality. His stories were better-written, his character better delineated Even forty years later, they still hold some interest, which is more than you can say for many Golden Age strips

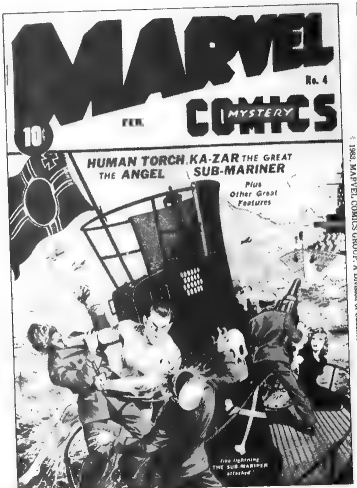
I first met the Golden Age Sub-Mariner like most of my generation when Marvel Comics started reprinting some of the old **MARVEL MYSTERY** strips in **MARVEL SUPER-HEROES** and **FANTASY MASTERPIECES** and then, a decade later, in **THE INVADERS**. The quality of reprints ranged from rotten to passable, depending on how well they photographed the stats of the stories. But, even at that time, I was intrigued by the stories—intrigued by Namor's rampant brutality, by the plucky character of Betty Dean, the policewoman, by the nautical accuracy of Bill Everett's details, and, darn it all, by the fact that there were issues they hadn't reprinted that left gaps in the storyline. What had happened between issue #4, when Namor had decided to help the Allies, and issue #7, when he started trashing New York and had to be restrained by the Human Torch? I had to know.

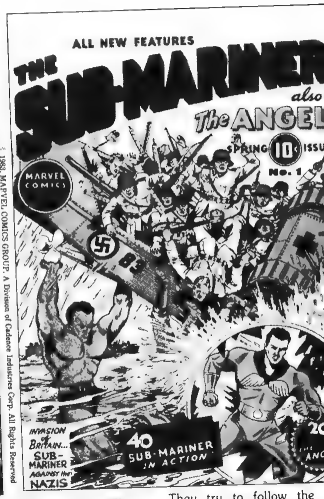
About sixteen years later, I did. When I came down to the San Diego Comicon for the first time in 1982, old friend George Olshevsky (of **The Marvel Index**) paged through the first issue of **MARVEL COMICS**, October 1939, with me hanging over his shoulder. There I found some of the answers I'd been waiting on for over a decade. After that, in August of this year, I returned, equipped with a notebook and pen. We sat on his front porch, me in shorts and a T-shirt, he with a towel wrapped about his neck in the muggy heat of a California summer, and we read through the primary seventeen issues of **MARVEL MYSTERY** and the first few issues of **HUMAN TORCH** and **SUB-MARINER**. The original story of Prince Namor, the Sub Mariner was to be found there.

I took notes. Now I'm passing the story on to you.

***

"Here is the Sub-Mariner! An ultra-man of the deep...lives on land and in the sea...flies in the air...





has the strength of a thousand men...is a youth of dynamic personality. . quick thought and fast action...from whence does he come, and what is his mission?"

Those are the words that Bill Everett used to introduce his first tale of "The Sub-Mariner" in **MOTION PICTURE FUNNIES WEEKLY #1**, 1939, a giveaway comic which died practically stillborn The story, along with another one in the same book, was salvaged and run in **MARVEL COMICS #1** a few months later when Martin Goodman expanded his pulp line into the four-color world. The story, originally black-and-white with Benday tones, had four extra pages tacked onto it and was colored with heavy green shades in the underwater sequences, making it practically impossible to reproduce by photography in a reprint book. This, of course, is why Marvel was unable to reprint it in their Golden Age showcase title, **FANTASY MASTERPIECES** in 1966, though there may have been other reasons which will become obvious from the stories themselves. **MOTION PICTURE FUNNIES WEEKLY** later surfaced, and Roy Thomas was able to borrow a copy to reproduce in the back of **INVADERS #20**, half a loaf being better than a retelling.

The Sub-Mariner first appears in the wreck of a ship on the first panel, gripping a seaman's trunk emblazoned with the words, "By **Bill Everett**." The scene immediately switches to the side of a salvage ship, where a helmeted diver surfaces and is brought aboard. The diver, Rod Nelson, reports to his captain after being depressurized: "I found the safe in the main saloon, all right, but it looks like somebody got here before we did—the safe's empty! Then, too, it looks like whoever rifled it hasn't been gone long—there was a knife on the deck, and it hadn't even rusted—"

The captain of the S.S. Recovery muses on the unlikeliness of that, since no other salvage ship has been in these waters for over three years and they've been in the area alone for over a week. He elects to dispatch Nelson again with a fellow diver, Carley. "And so Carley settles beneath the surface, little knowing the phenomena he and Nelson are about to witness—"

As the twosome approach the wreck, they discover that the ship's hatch, closed when Nelson surfaced, is now open. Suspicious, they enter the hulk. And, near the purser's desk: "**Good Lord**, Charley! What's that?"

"A swimmer, Rod! But—"

"It can't be! No human could live in this pressure—yet now he's disappeared—and he **was** swimming—he can't be dead!"

They try to follow the skinned, swimming-trunked fi but he easily shakes them with powerful strokes On deck, N the Sub-Mariner notices the air and telephone cables running in hold: "Those robots—they car **men**! Why, they're mechanical so ponderous—yet they're sl like men, and certainly they'r **fish**—I wonder... One of then some kind of fire-weapon—I'd get out of here!" Thus runs th first speech of Prince Namor, k the briny deep. He pulls out a from some hidden pouch and through their phone cables, air and acetylene torch tube. Th men, almost panicking, shut of air intake valves to preserve helmet's supply just before darts in, stabs one to deat crushes the other's helmet w bare hands. These are the surface-men Prince Namor kill. They would hardly be the

Air bubbles break surfac the Recovery just as the wires divers go dead. Immediately, a diver, Anderson, descends knife and torch, only to haul frantically topside when he s bodies of his fellows. Sub-M watches, trailing him towar ship, and then jams the rudd fouls the prop with his strength. As the crew gapes engines are shut off, Namor the ship into a reef, smashi two. How many lives are lost

recorded, though possibly most of the crew survived.

Meanwhile, Sub-Mariner swims off with a big grin, holding both divers' bodies in his arms and propelled by the wings on his feet. Then, in "greater depths," he "faces a mammoth door in a secluded grotto" which opens as he gives the password "Domma!" Still carrying the dead divers, he approaches the presence of the Emperor himself. Clad in a red robe and crowned with a gold circlet, this is Tha-Korr, as he was named by Roy Thomas in the late sixties.

Tha-Korr is the first true male Atlantean we see. (Even this reveals something of the changes in the Sub-Mariner legend since his genesis; the underwater realm was only called "The Empire" or some such during the forties and fifties, and was named "Atlantis," finally, in **FANTASTIC FOUR #4**, in 1962.) There is no escaping it: underneath the crown, his face resembles a fish head with a nose. His eyes are huge and glossy-black, his ears point much more than Namor's ever did, and his mustache is akin to that of a catfish. With some variation, this is the way male Atlanteans look. Over the years, they would be humanized a bit, but they would still retain the large eyes through Bill Everett's last **Sub-Mariner** stories in the 1950s. Not, again, until the 1960s in **FANTASTIC FOUR ANNUAL #1** would they become merely normal humans with blue skin and pointed ears

At any rate, Namor reports his catch to the Emperor, who directs him to take their helmets off. He does so, noting with chagrin: "Holy mother of Neptune! They are Earth-men!"

"Congratulations, my son!" murmurs a woman who grasps his arm "You have made a good beginning in our war of revenge!"

"Why, mother!" smiles Namor as he turns to her. His mother, Princess Fen by name, is our first female Atlantean. Brown-haired, blue-skinned and with a head more nearly resembling Namor's, Fen's eyes are large but not inhuman. She wears seashell earrings and what amounts to a red, two-piece bathing suit and, though different, more nearly resembles a human. In Everett's "Sub-Mariner's Boyhood" stories of the fifties, she gained the large black eyes of an Atlantean, but by that time he had others, such as Namora, who were little more than American bathing beauties with ear problems. Fen gives orders to an underling to embalm the corpses and set them up in display in the palace. Namor launches a query which finally prompts a retelling of his origin: "But mother, I don't quite understand—why are the Earth-people so bad? Wasn't my father an Earth-man?"

"Yes, my son—and a fine man—but his people were cruel—they invaded our ancient home deep in the waters of the South Pole, and nearly exterminated our entire race—" Fen relates the now-familiar tale, for the first time, of how, in 1920, the Oracle, a three-masted ship on a "scientific expedition," commanded by Leonard McKenzie, blasted an ice-floe directly above the Atlantis of nineteen years ago. "Our castles were demolished - our husbands, wives, mothers, even children, were killed in droves..."

Atlantis's grievance against the surface men spilled over into racism, as indicated by Fen's words, "The white Earth-men were blasting us out of existence with their infernal 'scientific investigations'" Several early issues of **MARVEL MYSTERY** confirmed this, stating that Namor was carrying on a war against most of the human race, but specifically the whites. As more ships arrived on the surface, Tha-Korr summoned Fen, "most nearly resembling the female of the white race," calling her a "beautiful goddess of the seals," and charged her, "Thou shalt find thy way into the hands of these white monsters, there to work your feminine wiles to our racial advantage—Get thee hence, while there is yet time!"

Fen turned up in the ship's hold, was discovered by a parka-clad crewman, and was introduced to Commander McKenzie. He was proclaimed later a "good man" by Fen, who became her "fast friend." "I began to learn their strange tongue, related Fen, though they were not able to understand how she could swim in the icy water, or why she had to, being unable to remain out of water for over five hours. Later, it was declared that Atlanteans couldn't breathe air at all, and Fen had only survived topside by means of a potion, as Roy Thomas explained in **THE SUB-MARINER #1**, 1968.

"Well, as time went on, the commander and I fell in love, and were married by their own ritual and all the while I was giving secret information back to our people..." The information that Fen gave indicated that the surfacers were too strong to be defeated, and, as the Atlanteans merged for a counter-attack, they were devastated by another bombardment "which destroyed all but a mere handful of us!" Then Fen levies the burden which Namor must carry:

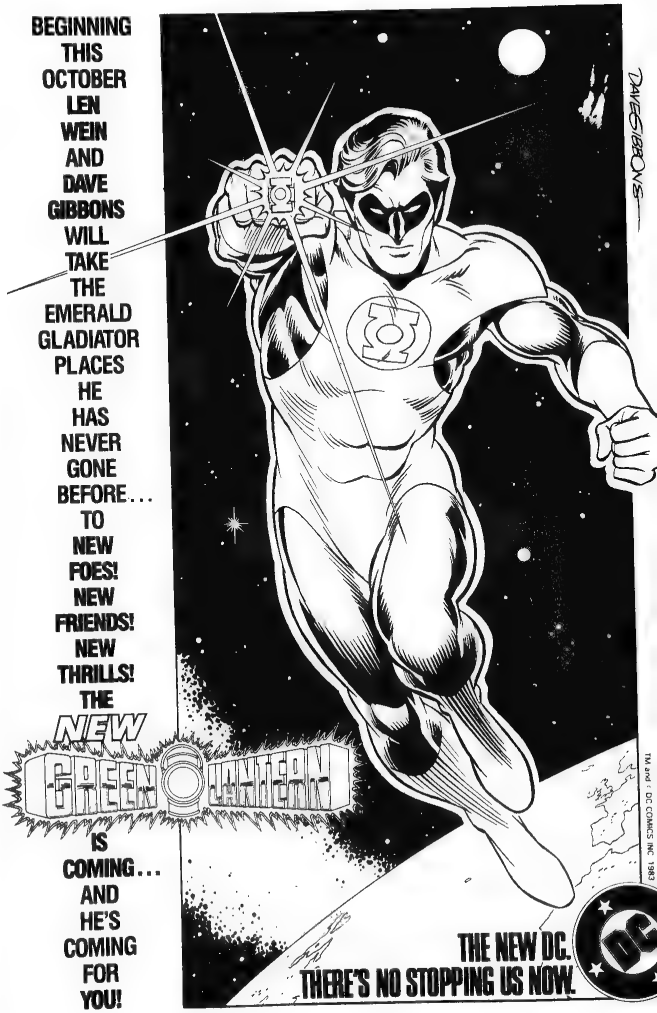
"And so, my son, it has taken us twenty years to build up a race to avenge the brutal harm done us then— Now since you are the only one of us left who can live on land and in water, and who can also fly in the air, and because you have the strength of a thousand Earth-men, it is your duty to lead us into battle! You have begun well, but you must use strategy and great care—go now to the land of the white people!"

Sub-Mariner stands grimly in the last panel, knife at his side, ready to make war. So ended the story in **MOTION PICTURE FUNNIES WEEKLY**, but the tale in **MARVEL TALES #1** took it up without a break on the next page. Namor's cousin Dorma accompanied him to the surface world. She was not the beauteous noblewoman who, as reintroduced in **FF ANNUAL #1**, became Namor's consort; instead, she was as eager to see destruction visited on the whites as any other patriotic sea-dweller. Dorma would turn up periodically through the early adventures of Namor only to fade away in the wartime years.

The Sub-Mariner first touches dry land near the Cape Anna Lighthouse somewhere in New England. Dorma by his side, He proceeds to attack the keepers, wreck the place, and escape by hijacking a plane, from which he tosses the pilot unmercifully. So ends the first adventure in **MARVEL COMICS**. His ultimate destination is New York City, where the largest concentration of Americans dwell, and he reaches it in **MARVEL MYSTERY #2**.

On his underwater entry into the port of New York, Namor finds himself sucked irresistably into the city's water intake and bursts through the pipe in the powerhouse of the municipal water plant. From here on in, it's mayhem all the way. Namor inadvertantly trips over an electric wire and receives a substantial shock. Angered, he rips girders out of the walls with his bare hands and demolishes the plant. Then, fleeing through the air with the aid of his winged feet, he dives into Central Park Lake, capsizing two cops in a rowboat. Namor proves his resistance to harm by catching a bullet in his palm before heading for the East River. He emerges unseen, steals clothes from a passing vagrant, and makes his way into the East Eighties, one of the city's plushest neighborhoods. After all, if we're going to tear up a neighborhood, let's start at the top and work our way down.

Namor enters a selected mansion out of curiosity as much as anything else and startles a young girl who sees him, she being the daughter of the master of the house. She drops a cigarette she had been smoking onto her dress, which


BEGINNING THIS OCTOBER LEN WEIN AND DAVE GIBBONS WILL TAKE THE EMERALD GLADIATOR PLACES HE HAS NEVER GONE BEFORE... TO NEW FOES! NEW FRIENDS! NEW THRILLS! THE NEW GREEN LANTERN IS COMING... AND HE'S COMING FOR YOU!
DAVIS/BROWS
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THE NEW DC.
THERE'S NO STOPPING US NOW.
DC

atches it afire, and, apparently, faints. Namor grabs her—he's only vicious in the line of duty, and, more than once, spares lives in his combat, but only when he's feeling good—and the fire prompts his half-Atlantean phylology to pour streams of water from his body in sufficient amounts to quench the flames. However, his clothes have been burned off, and, while a doctor is called, Namor rips off some drapes and wraps up in them. Namor is not yet finished with the girl, however.

An ambulance is called, the girl is trundled into the back, and the Sub-Mariner, unseen, boards a ride on top of the vehicle. When they arrive at the hospital, he kayoes orderlies, grabs the girl and wetfoots it to the waterfront. New York's Finest has not been idle; they meet him there and a fight ensues. Namor proves once again invulnerable to bullets, and ends the fight by pitching a car at the cops. Then, meaning to return the surface girl to his kingdom, as he'd do off and on with women for over twenty years, he plunges into the bay. Two brave police follow, grappling with him. Namor is forced to let go of the girl, who is returned to the surface by one of the policemen; but the other tries to continue the battle and is drowned cold-bloodedly by Namor in combat. This is the third human to meet death at Namor's hands, but the first to be known by the NYPD, and the police have been alerted to his menace. A counterstrike must be prepared, and it takes shape in **MARVEL MYSTERY #3**

This third **Sub-Mariner** tale, reprinted in **FANTASY MASTERPIECES #7**, represents a major turning point in Namor's career—as did, of course, **many** of these early issues. Though the opening caption read, "Revenge is his motive and evil is his intent!" by the end of the story he began to assume his wartime super-hero role which he would eventually be typecast into. The story begins at harbor police headquarters, where the cops, intrigued by Sub-Mariner's attraction to the girl he pounded in the last issue, decided to detail a good-looking policewoman to the case. Bait.

Enter Betty Dean. Through the entire Sub-Mariner saga in the forties and fifties, she was the most often-seen secondary character and played the role of Namor's paramour through 1955. First a female police officer and then a reporter, she reappeared in one issue of **SUB-MARINER** in 1969 after the **FANTASY MASTERPIECES/MARVEL SUPER-HEROES** reprints had begun and explained that she had been married since Namor left America in 1946 and had been widowed in the fourteen years intervening. Bill Everett added her to the cast of **SUB-MARINER** when he took over the comic again in the seventies, but Betty finally died in the first issue of **SUPER-VILLAIN TEAM-UP**, 1975, after a long and distinguished career as supporting actress in Marvel's most ancient hero strip. This is too far a jump; let's return some 35 years to **MARVEL MYSTERY #3** as Betty is assigned to plainclothes duty in the Battery, with official orders to jump into the water and scream for help when she sees the Sub-Mariner. This she does, and when Namor, thinking her helpless, tows her to the surface, she produces a pistol and jams it against her head.

"Why you little...!" snaps Subby, knocking the gun from her hand. He grabs Betty's wrist and tows her "far out to sea," just in time to see a familiar sign of the times. A Nazi bomber storms low over a British freighter, dropping bombs which damage the ship. Startled, Namor puts Betty safely on a buoy, in sight of a small island, and goes to war for the first time

A Nazi submarine periscope breaks surface, beginning the story's best action sequence. Namor catches a loosed torpedo, rides it back to the submarine, and clambers inside the torpedo tube to emerge within the vessel and beat the devil out of the German crew. The U-boaters holler "KAMERAD!", Namor directs them

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The above cover from a 1947 issue of SUB-MARINER COMICS is reproduced here to demonstrate that Namor's later adventures during the Golden Age could sometimes be rather silly. The young lady on the left is Namora.

to the surface, and then proceeds to blow the bomber out of the skies with a deck gun. He damages the ship's periscope before splashing back into the sea, and the crippled sub smashes itself to bits on the shore of the island where Betty Dean now stands. Meanwhile, Namor pushes the wounded British freighter onto the shore, and yells for Betty to aid him in rescuing the crew. One of the wounded aboard the ship gasps out to Sub-Mariner that the craft was a commercial transport carrying no arms just before he expires.

"Dead!" pronounces the Sub-Mariner. "Well, he's gone, but so are the bomber and the U-boat! What next?"

Betty pipes up, "Mr. 'Sub-mariner,' you've done a swell job here—why don't you do more? Why do you hate us?" Like a time-lost Black Muslim, Namor snarls, "Yes, I hate you—and with good reason! You white devils have persecuted and tormented my people for years—just as you are killing each other off now in this war!" Betty protests that Americans are peaceful unless attacked, and Sub-Mariner begins to doubt himself. When he offers help to a peaceful America, Betty tells him that nothing would be more peace-loving than tearing up a German blockade and mine field southeast of the area. Smirking, Namor swims off to do the job. He blows three Nazi battleships sky-high and cripples another U-boat before bringing it in to the American fleet. Then, returning Betty, he muses on how he's going to break the news to Mom and the gang that not all white guys can be considered bad guys. But then again, there's some white guys to make war on, and that's the important thing.

MARVEL MYSTERY #4, reprinted in **FANTASY MASTERPIECES #9**, takes up the thread again. Betty, walking on the beach with Namor, informs him that the "current submarine warfare has practically banished all sea transportation and cargoes have to be shipped via giant air clippers!" Resolutely, Namor declares that "the long dreaded aerial warfare is actually to commence now!" and vows to return to the South Pole and organize an army of sub-mariners (as the Atlanteans were called until the 1960s, Prince Namor being **The** Sub-Mariner). Namor, however, will play no favorites: "I'll destroy anyone who interferes with the transportation of food or medicinal supply—no matter for whom they're intended!"

Namor returns to Atlantis, giving us a sight of the gigantic anchored iceberg in which the Royal Palace is situated. He reports to Tha-Korr that "We are wrong in our attitude toward the white race! But I wish to ask a favor of you, Emperor—three nations are at war in the north—I should like to assemble our forces to act as privateers—we can stop this war!"

Tha-Korr, of course, not bothering a millisecond to consider the pernicious effects a surfacewoman has had on Namor, consents immediately and appoints Prince Namor Commander-In-Chief of the Atlantean army and navy. In the next panel, we behold the sub-mariners' "aerial-submarines," winged subcraft capable of operating underwater or in the air. The next two pages see Namor's fleet destroying Nazi bombers which have blasted a transport plane, and, afterward, recovering the craft and destroying another U-boat. Slowly but surely, the Sub-Mariner is being dragged into war on the side of the Allies, and a headline which he sees on a paper in the transport plane cinches it. a neutral American freighter has been seized by the Germans and a crew of thirty-eight people is being held captive. The story of how Namor liberates the ship's crew, leads them in a rebellion against the Nazis and sees them on their way to Scotland, takes up the remainder of this tale which segues into the next issue.

The freighter, the Marie, arrives without mishap in the first pages of **MARVEL MYSTERY #5**, thanks to their Atlantean escort. Namor does his report-to-headquarters number in Atlantis and asks to be allowed to return to America as a neutral. Tha-Korr grants his wish. This begins the sequence which will, in two more issues, lead to the famed Torch-Sub-Mariner battle that will crop up again and again during the 1940s

The action starts almost as soon as Namor returns to New York. He's accosted by the cops and a battle begins. He jumps atop a building to escape, hitches a ride on a plane in familiar fashion, and is kayoed by chance. Namor falls and is caught in a net by firemen, accompanied by the riot squad. He briefly recovers, fights and is chloroformed and strapped down in a cell. As Namor is about to find out, when you've got a record behind you it's hard to convince anyone you've gone straight.

Still, Betty Dean remains friendly, as she visits him in his cell and responds to his pleas for help. Namor wants to be sworn in as a policeman. (Since the Human Torch was joining the force about this time, it would've made the NYPD the most distinguished outfit on Earth!) He gets his chance soon afterwards: there's a subterranean flood and a subw wreak beneath the city, and police, recognizing his unique tale in the matter, free him and allow h to rescue the trapped passenge Moreover, Namor traces the leak the wall of the subway to a band crooks tunneling underground to the Federal Reserve Band. He ma short work of the baddies, includ gangleader Mills Gilligan, proves his worth to the cops in first-ever crime-busting spree. Th **MARVEL MYSTERY #5** ends on optimistic note...which, of course soon proven false.

The April 1940 issue of **MARVEL MYSTERY** continues dire from the closing scene of the prev issue. Prince Namor boards paddy wagon with the cops and Gilligan's gang, but a black se pulls out in front of the vehicle wrecks it, springing the back d open. The crooks, more membe Mills' gang, attempt a res Sub-Mariner mops up the street them, lifting and hurling away getaway car. The police commis er thanks Namor, and then, al without skipping a beat, tells that he will have to stand trial. H after all, guilty of murderin policeman back in **MARVEL MYSTERY #1**, and in America, say commissioner, he must have punishment or exoneration c mined by a jury. Sub-Mariner, all pleased, is led away to jail.

The trial of the Sub-Ma begins soon afterwards. N relates to the court his vow to ai not harm society, but the prosec says that he has already use great powers to murder one cop could hardly be restrained from more such mayhem. The jury man, finds Namor guilty. Ar the Sub-Mariner leaps to his fe tries an escape. Then, on the sp collapses. Namor is virtually p less, and is led off to jail. A admits that the has been tr Namor's prison food with a stro sapping drug. The Sub-Ma walks the last mile, and is elect ed.

But **not** killed. The cu flowing through Namor's boc does the effect of the drug. He free, demolishes the electric storms out of the prison and train for New York. The confronts Betty Dean, but pr gets gassed and netted b vigilant NYPD. Betty save day—at least for Namor—by o a window to disperse the gas. shrugs off the net and escapes waterfront. Now, for the firs New York will face his vengea

Next: The Human Torch Sub-Mariner, and the afterma

POCKET CHECKLIST

ACTION COMICS #551
ALL-STAR SQUADRON #29
AMETHYST, PRINCESS OF GEM-WORLD #9
ARAK/SON OF THUNDER #29
ARION, LORD OF ATLANTIS #15
ATARI FORCE #1
BATMAN #367
BATMAN AND THE OUTSIDERS #6
THE BEST OF DC #44 (Legion)
BLACKHAWK #266
DC COMICS PRESENTS #65
DETECTIVE COMICS #534
THE FLASH #329
THE FURY OF FIRESTORM #19
G.I. COMBAT #261
GREEN LANTERN #172
GREEN LANTERN/GREEN ARROW #4
JONAH HEX #80
JUSTICE LEAGUE OF AMERICA #222
LEGION OF SUPER-HEROES #307
THE NEW ADVENTURES OF SUPERBOY #49
NEW TALENT SHOWCASE #1
THE NEW TEEN TITANS #38
THE OMEGA MEN #10
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ARION, LORD OF ATLANTIS #16
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THE BEST OF DC #45 (Binky)
BLACKHAWK #267
CAMELOT 3000 #10
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DETECTIVE COMICS #535
THE FLASH #330
THE FURY OF FIRESTORM #20
G.I. COMBAT #262
GREEN LANTERN #173
GREEN LANTERN/GREEN ARROW #5
JONAH HEX #81
JUSTICE LEAGUE OF AMERICA #223
THE LEGION OF SUPER-HEROES #308
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WARLORDS Graphic Novel
WONDER WOMAN #312
WORLD'S FINEST COMICS #300

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- ☐ AMERICOMICS #5
- ☐ BADGER #2
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- ☐ CEREBUS THE AARDVARK #55
- ☐ ELFQUEST #17
- ☐ E-MAN #11
- ☐ JON SABLE, FREELANCE #9
- ☐ JOURNEY #5
- ☐ JUDGE DREDD #3
- ☐ JUSTICE MACHINE #1
- ☐ JUSTICE MACHINE ANNUAL #1
- ☐ MARS #2
- ☐ NEIL THE HORSE #5
- ☐ RAVENS AND RAINBOWS #1
- ☐ SILVERHEELS #1
- ☐ SKATEMAN #1
- ☐ THE SPIRIT #1
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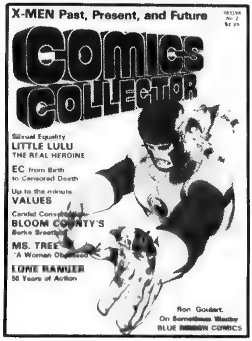

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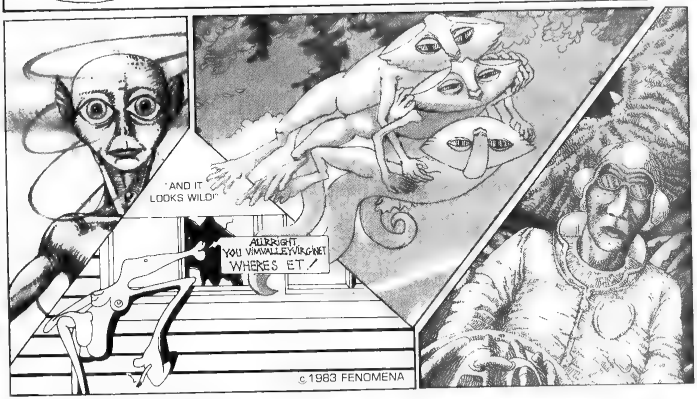

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TCR MAILBOAT

PAUL BALZE, 115 Crest Avenue, Glen Burnie, MD 21061: Just got TCR #213 yesterday, and it brought a [illegible] mind. First off, is [illegible] getting as fed up as I [illegible] scheduling problems? [illegible] collecting for ten years, and [illegible] that even the five-se- [illegible] cancellations of 1978 [illegible] Daily Planet lists VIXEN #1. I wonder when it is?") weren't as [illegible] trying to follow [illegible] AMELOT 3000 and RONIN with four months between [illegible] I see that there are [illegible] printing plant where [illegible] books are printed [illegible] to anyone to go to [illegible] printer? And I see [illegible] THE FURY OF FIRESTORM ANNUAL [illegible] BATMAN [illegible] indefinitely [illegible] That's just bloody [illegible] after following this [illegible] with Firehawk and [illegible] knows what-else, [illegible] get to see the ending [illegible] whoever's [illegible]

Six bucks for the DC posters? Six bucks EACH? No way, not even for [illegible] major minor [illegible] look on character [illegible] speared in the LEGION [illegible]

[illegible] drawn logo busi- [illegible] Howcum [illegible] about what are [illegible] worst two logos in [illegible] WORLD'S FINEST COMICS? DETECTIVE COMICS? [illegible] anywhere in there as [illegible] design goes [illegible] about isn't [illegible] controversy [illegible] it's got a [illegible] space (espe- [illegible] Batman logo) It's [illegible] anywhere in [illegible] mes off as [illegible] the mid '60s [illegible] preferable (you [illegible] WORLD'S [illegible] and the SUPERMAN AND BATMAN directly [illegible] DETECTIVE. I [illegible] the original [illegible] used on [illegible] as well as [illegible] of years [illegible] a some passing [illegible] has to be put on the [illegible] the original BATMAN AND THE [illegible] about DC's [illegible] date code stamp [illegible] good on the cover [illegible] posters nice and big and easy to read, right? Now check out the direct-sales copies. Suddenly, the price and the all-important issue number are half the size (although the price is in bold type, reminding us that we're paying 25% more, thanks very much). I realize that those Canadian and British prices are very important (though not on newsstand copies, oddly enough), but there's got to be a better way of fitting all that in there

I know it's been out for a while now, but **THE ANIMATED CEREBUS** portfolio is worth a look for anyone who's into portfolios, **CEREBUS** or just a good laugh. It's also a great buy at $15 for **45 color** plates And the plates tell stories, too. When was the last time you saw a black-and-white portfolio for under twenty bucks, much less a color one? Or **any** portfolio with that many plates? Check it out.

So, you didn't like **THRILLER**, eh? I'll admit that it took me a couple of readings to figure out what was going on (most of it, anyway), but I think I'll wait a few issues to see how it works out. Incidentally, unless the **JOURNAL** got things wrong, there is no inking on **THRILLER** Apparently, Murphy Anderson developed a process for getting truer reproduction of pencils, and that's what was used.

Walt Simonson's **THOR**-I went to a Creation Con in Washington, D C the week **THOR #337** came out, and I was appalled at what people were doing with that issue. Simonson happened to be at the convention (and was very willing to talk to fans, which is always nice) and by the second day, you couldn't get a copy of that **THOR** for less than three bucks Three bucks, for a brand freaking-new comic book that hadn't even hit the stands yet. When it hit the newsstands two weeks later, the locusts descended and I swear, I can't get **one** of those damn books anywhere So much for the less avaricious of us, right? (Gee, Mike, you got an extra copy?)

Concerning this year's JLA-JSA team-up Black Canary's lack of signs of age (if she was in costume in 1947, she'd have to be in her mid-fifties by now) could have been explained in two panels: someone asks her how she stays so young, and she explains that the passage through the dimensional barrier (long since accepted as the source of her sonic scream) slowed down her aging process as well End of explanation Ah well, the story wasn't that bad. Now what's the Earth-Two Robin's excuse?

Have you ever gone to a convention and found a hotel full of empty meeting rooms? I did, this past Sunday (August 21). When I was at the August 7 Washington Creation Con, I spotted a flyer advertising "Metro Con," to be held 8/21 at the Holiday Inn Crowne Plaza way the hell over in Rockville, MD. Guests were to include Howard Chaykin, Dick Giordano, Sal Amendola and Mike Hernandez I though, "Well! There're some people I'd like to meet!" So I copied down the salient information (date, location, price of tickets) and when Sunday rolled around, I packed up all my writing samples and artwork and drove forty miles to Rockville in my car that chose that particular morning to start sputtering and stalling at traffic lights When I got to the hotel, I was informed (by a bellboy, since the front desk knew absolutely **zip**!) that the convention had been cancelled and that the organizers had distributed flyers before confirming the hotel. I just **love** driving eighty miles round trip for nothing, don't you? You'd think that any con organizer with the brains God gave the average brick would know that you confirm your hotel before you do anything else! And the hotel people told me I wasn't the only sucker who drove all that distance, either. They'd had people coming in all morning looking for this con that wasn't there. Hopefully, they at least told the guests the thing was cancelled...

One more thing I'm bent outta shape about: DC's twin-books policy for **NEW TEEN TITANS** and **LEGION OF SUPER-HEROES**. I have **not** been buying **LSH** since 1974 to see it go all-reprint just so DC can have a big-selling **LSH #1** out. I'm also not too thrilled about the idea for **NTT** simply because I don't think Marv and George can produce 24 issues in one year and a) stay on schedule and b) maintain quality. And the hell of it is, I'll almost certainly buy both pairs of books because a) I hate to break up a long consecutive run (**LSH/SUPERBOY** since **#170** and a complete set of **NTT**) and b) I can't wait to see how the stories come out. Gnash, gnash.

On the lighter side, **MARVEL RETREAD FUNNIES** looks like the most twisted thing they've spawned since **CRAZY** bit the (well-deserved) dust. As such, I can't wait to see it (This is, of course, judging a book by its cover)

And now, having griped for three-and-a-half pages, I'll sign off. But first, a reaction to the news that Dick Grayson may actually get to wear long pants while fighting crime this coming New York winter: **it's about time!**

[I'm not 100% positive you're correct about THRILLER not being inked; we heard about the Anderson/pencils

thing about Von Eeden's work on the delayed **BATMAN ANNUAL**, but not **THRILLER**. Could be, though.

Logos are sometimes chosen on a basis of which issue sold the most on the newsstands; the current very ugly HULK logo was originally drawn for a cover [#109] on which it looked okay, since it was supposed to be carved out of a mountainside. The story goes that Martin Goodman looked at sales on the issue, concluded they were higher because of that great new logo, and directed that it should replace the far-better designed logo they had been using. For some inexplicable reason, that lesson in bad calligraphy still adorns each and every issue. So maybe the issues of DETECTIVE without the Bat-logo didn't sell as well as others, and they concluded that they'd stick with the new one. [I don't much care for the new WF logo either.]

Since Marvel has been sending me free comics for the past year or so, I haven't missed any [thanks, Peter David!]—but I also haven't bought any duplicates of THOR #337, sorry.

Re: Black Canary, one of the things I've always HATED about her is the fact that her "super-power" [pulled out of a hat whenever the writers can't think of anything else] is blessed with an assortment of unattractive descriptive terms, i.e. "sonic scream," "canary cry" or worst, O'Neil's original "sonic whammy." Do canaries scream? Cry? Whammy? If she has to have the power at all, I'd call it a Canary Song or a Canary Call. it's bad enough to be a second-stringer purely due to gender, but really, who can admire a screaming, crying heroine? MT]

PETER STURMAN, 74 West Northfield Road, Livingston, NJ 07039: This is my second letter to you, and I must say I got some response to my first, printed in **TCR #212**.

The first of these letters was from someone I'll call only John Doe. He knows who he is. Anyway, he literally called me an idiot and verbally abused me because of my views. He also told me I have no taste in costumes because I dislike Giffen's new designs. Then John went on to say that I am stupid because I am not a Gene Colan fan, which really is irrelevant to the point I was trying to make in that letter. I was quite amused by the lack of thought and intelligence I found in the letter. Okay, Mr. Doe, I respect your opinions, who don't you respect mine? I hope, if Mr. Doe answers this letter, he does so in a more mature and intelligent way. I wonder if you, Mike, have received any letters from this person, as you have expressed opinions which are seemingly more radical than mine.

On the bright side, I received a beautiful letter from Dan Jurgens, thanking me for the brief praise I gave him. He also talked about his new series, or rather maxi-series, **STAR DEVILS**, which I will definitely look for. I have much respect for Dan, and I hope he goes far in the industry. I can't think of many who'd write a letter of thanks for a two-sentence compliment.

The new printing in **TCR** is great. Please keep it.

About your comment on the Atom saying, "Come off it, Ray!" Yes, believe it or not, I actually find myself doing just that at times..I may be slightly weird, but it does happen.

I must agree with the letter-writer who said Byrne's inks look like he's using magic marker. It has improved in recent issues, but John doesn't seem to be achieving the power he was getting with **X-MEN**. Invisible Girl is more beautiful than ever, and Silver Surfer is looking good, but it seems as if everyone else is too cute. John doesn't seem to be drawing his people muscular and powerful and tall as in the past. Compare his **MARVEL UNIVERSE** drawings to those of other artists, or better yet, compare his Skrull drawings to those of any other artist who has drawn Skrulls.

I also must agree with the statement about Cyborg's remark in the **TEEN TITANS DRUG ABUSE BENEFIT ISSUE**. It detracted from an otherwise well done comic. I did, however, also find this very same problem in the **NEW TEEN TITANS** "Runaways" issues.

Actually, what I meant when I called Dan Green a newcomer was that he was new to pencilling, which he may or may not be. But he is new to **me** as a penciller, though rather old as an inker.

I have been away for two months and have just caught up on two months' worth of comics and found some nice surprises. **CLOAK AND DAGGER** is a sensitive, realistic, beautifully-done comic. **MAGIK** is also quite good. **THRILLER**, which at first was difficult to understand, is an exciting, fast-moving, interesting comic. I expect a lot from it. **FLASH** is hot, but some issues move too slowly, as is this plotline. Pacing is not very good. It seems Bates will have a couple slow issues, then pack everything into one issue. And Bates cheats us sometimes as in **FLASH #326**, where he leaves a cliffhanger, only to solve it on the first page of **327** and forget it ever happened. Anyone notice how good Gary Martin's inks were in **326** and in all the comics he's done?

I thank the comic companies and writers and artists for comics like these.

[Green pencilled and inked BEYOND THE FARTHEST STAR in TARZAN ten years ago. MT]

JOHN STRANGELAND, 5832 North Milwaukee, Chicago, IL 60646: There is a debate raging in fandom today. It concerns violence in comics, and in particular, Frank Miller's swan song on **DAREDEVIL**, issue **#191**. I'm not going to attempt to enter into the diatribe, merely offer what I consider a point worth thinking about.

The issue in question doesn't offer solutions. It doesn't offer black and white, cut and dried, easy to find answers. It **is**, in fact, constructed for the express purpose of posing the questions you are now analyzing. I refer you to page 16. Daredevil speaks to Bullseye:

> "What am I giving people by running around in tights and punching crooks? What am I **showing** them? Am I showing them that **good wins out**, that **crime** does not pay, that **the cavalry is always on its way**...or am I showing them that any idiot with fists for brains can get his way if he's fast enough, and strong enough, and **mean** enough? Am I fighting violence or **teaching** it?"

Frank Miller asks us right there about the **nature** of heroes. The very core of what all of us have believed in, and spent years following. He asks us to challenge the idea that a hero is always a hero. He asks us to challenge the fundamental ideas of what drew us to this medium and its heroes and has held us here since childhood; the same as Bullseye has forced Daredevil to re-think his entire life, and what it was devoted to. Any man can change, and many do. What Frank Miller is doing is asking questions. **Important** questions. He wants us to think...he **wants** us to question, and it is a testament to his talent that after almost one year, we are still discussing it. He has opened communication and gotten us to open our **minds**

Isn't that what art is all about?

[Yeah—but so is determining that certain pieces of art are pure bull-puckey and unworthy of adulation.

See, I haven't read those Miller DAREDEVILs, so I cannot get into a discussion of their merits or lack thereof. The subject matter, story-telling and artwork are all like nails on a blackboard to me, and I cannot bring myself to examine them more

closely. But certainly I have something to say about the quote from DD.

Your point is that I am to question what attracted me to super-hero comics in the first place, and that [by extention] by doing so it would bring me around to accepting what Miller's run on the book introduced [or amplified] to the genre. Sorry. First, punching crooks NEVER attracted me, for the simple reason that when I became hooked, very few heroes did it at all. Batman seems to be the exception there, and in the period I was reading it, the fights were simply the climactic scene to the detection that went on throughout the story. Far more characters used their minds instead of their fists. Until Marvel became overwhelmingly popular, that is. Thor, Iron Man, Captain America—far too many of their stories relied on wall-to-wall action, the '60s euphemism for violence. [It's rather evident that this bothered the writers of THOR; since, treated realistically, Thor would mash most human beings into bloody pulp if he came anywhere near them with his hammer, most of his storyline has taken place in Asgard since the sixties.] Clearly, Miller is uncomfortable with the whole super-hero genre, the costumes, the M.O., the entire universe which Marvel has become. That's his problem, not mine.

Put another way, when you paint a picture that's grim, don't expect me to hang it on my wall alongside many far brighter ones I'd rather look at. MT]

JOHN WELLS, P.O. Box 119, Batavia, IA 52533: I, like you, hope that Murphy Anderson will not be wasted by DC. My first thought was that he could be of immense help to some Julius Schwartz titles: inking Swan, Infantino or Kane. (I should note that I prefer Gil Kane's own inking, but his faces have been getting awfully weak.) Anyway, I would rather see him drawing a well-written story. **ALL-STAR SQUADRON** seems ideal for Murphy, especially with Jerry Ordway's departure. And if he's only going to do special projects, I hope Murphy will be inking the **HAWKMAN** mini-series.

So, are you aware that **THE DARING NEW ADVENTURES OF SUPERGIRL** has been cancelled? The book's title is now **SUPERGIRL**, according to **#14**'s indicia.

On the subject of Curt Swan's inkers, who would you like to see inking his pencils today? My first choice would be Murphy Anderson, obviously, followed by Dan Adkins.

[When I commented on Marvel's "wasting" Joe Sinnott, I should have made clear that what I meant was that here we have an artist perfectly able to pencil his own work, yet he has not done so very often since the mid-'60s. Obviously, Marvel feels he's more valuable doing finishes on the work of Al Milgrom and Sal Buscema. In Murphy's case, the need to see him pencilling again is compounded; if anything, his style is now so strongly his own that when he does ink people like Swan, it ends up being more Anderson than Swan. [Though Infantino could probably use his taming influence, I see no gain in replacing Jensen on FLASH and I kind of like Oksner's SUPERGIRL. Obviously, what I'd like best is a revived HAWKMAN by Anderson, but that probably won't happen.

I like Adkins' inking on Swan, and I appreciate Dave Hunt as well, though he occasionally doesn't adhere to Swan's pencils as much as I LIKE. There hasn't been much experimentation with newcomers, so there isn't much else to choose from, but what Swan does not need is over-rendered work from the likes of Tanghal, Rodriguez or [ulp!] Marcos.

Yep, I was immediately aware of the indicia title change to SUPERGIRL, partly because I'm sensitive to these things, especially since THE COMIC READER was denied a second-class mailing permit for #164 because the indicia and cover logo did not match! Obviously, there's a great deal of arbitrariness on the part of the postmasters—count the number of issues the majors got past them: X-MEN/UNCANNY X-MEN; KA-ZAR/KA-ZAR THE SAVAGE; et al. MT]

BRENT HIGINBOTHAM, 9 Craig Road, Chelmsford, MA 61824: First off, I've been on your subscription list since 1977 and have looked forward every month to the arrival of **TCR**. Lately, the magazine has been getting out my way later and later. And as of today (September 23) I have yet to receive the September issue. That's never happened before. I suspect this is some mailing-related problem, as the comic shop issue has been out four weeks. I'd hate to lose my subscription discount, but the shops always get their copies weeks earlier. Howcome?

Also, I see listings for comics on the July checklist that have yet to reach even the major Boston shops. Yet I see them being discussed by readers in other parts of the country. In particular, I refer to Kirby's Pacific work. Out here we have seen nothing beyond **SILVER STAR #3** and **CAPTAIN VICTORY #11**. Is this a regional problem? Do any of your readers find similar problems in other areas of the country? And can anyone out their help me obtain such issues?

Speaking of the checklist, I was wondering when you'd be able to incorporate the data under individual company headings (Capital Comics News, Coming Comics, etc.) into the checklist. For instance, **NEXUS #4** is listed under the aforementioned heading, but not on the checklist. **DNAgents #6** is on the list, but **SABRE #6**, same company and month, is not. Tightening up on the **Pocket Checklist** would be a great service. I also miss the Direct Sales asterisk after the appropriate titles.

I'd also like to add my vote for the return of the Top 100 list. I'd also like to see actual sales figures published on occasion, if that's possible.

These comments and suggestions are offered in a spirit of good will, and love for my favorite magazine. Let's make it even better! As far as comments on the industry itself, particularly the current discussion of violence, my vote will be made when I lay down my money or refuse to do so for a comic or series. In the long run, that is the only "opinion" the companies listen to. I'd rather see the space in **TCR** used on articles and features than as a soapbox for the infinite philosophies and theories of human behavior. A letter could simply include: Too Much Violence, Okay as Is, or More Hard Realism. Something like that. Simple, concise. This way you could easily tally up the results and present them in an occasional poll.

I guess that's about it. This typewriter is driving me bananas. Looking forward to many more years of **TCR**. Until I grow out of this lunacy, anyways. Best of luck!

[The issue you never received should be in your hands along with the next issue. Generally, the dealer copies go out by UPS the day we get them, with the subscription copies three or four days later—unless, as has been the case at least twice this year, there is no money in the coffers to pay for the postage, in which case they wait until there is. The demise of our old typewriter and the financing of this typesetter have apparently set back our finances more than we'd figured, hence our futile attempts to remain monthly over the past half year. That is being worked on. I hope we can work it out; I'm rather tired of getting my weekly check on a monthly basis.

I'm not certain, but those missing titles from the checklist may have appeared on a previous month's list, and instead of listing them again and marking them [delayed], Jerry might have left them out. On the other hand, he could have erred; we

are assuredly perfect specimens of imperfection.

Would it surprise you to know that I'm not in the least interested in polling the readership to see whether they agree with me? If something bothers me, I write about it, and no amount of disagreement by letter-writers can dispell the fact that I was disturbed by it in the first place. [And the flaw in your purchase/don't purchase theory is that there are many of us who can't bear the thought of missing an issue of what once may have been our favorite title but which is now in untrustworthy hands. Throwing the isolated bits of violence into unsuspecting vessels like GREEN LANTERN, for example, leaves us with no way to retaliate BUT to complain, otherwise we miss things we may actually like. It's possible when it is part and parcel of an entire series; not when it's a fill-in issue of SPIDER-MAN.]

People from Pacific get TCR so maybe they'll read your complaint and try to do something about it. MT]

ET AL

Beginning in January, Comico will join the color-comics publishing competition with the launching of two new books, both to be printed by World Color on Mando for $1.50. They are **EVANGELINE** by Charles Dixon and Judith Hunt, a futuristic female warrior strip with religious overtones; and **MAGE** by Matt Wagner, featuring sorcery through the ages. Following in April will be color versions of the books which have, up until now, been printed in black-and-white: **SLAUGHTERMAN, AZ** and **SKROG. GRENDEL** will cease after its sixth black-and-white issue. **PRIMER** will remain black-and white.

COMICS INTERVIEW No. 8, October. This issue features Mike Baron and Steve Grant; Joe Kubert; Frank Miller; and Neal Adams; Steve Rude did the cover. [October]

COMICS INTERVIEW No. 9, November. This issue features: Walt Simonson; Robert Culp; Jack Davis; also a DC plotting session. Simonson did the cover. [November]

A new black-and-white magazine reprinting a month each of the daily versions of **GARFIELD, BLOOM COUNTY, B.C., FRANK & ERNEST, PEANUTS, THE BORN LOSER, TUMBLEWEEDS,** and **THE WIZARD OF ID**, is being published by **COMICS REVIEW**, P.O. Box 7034, Eureka, CA 95502. The first issue features a cover by Berke Breathed, and the price is $2.00.

1983 WILLIAM GAINES

SQUA TRONT #9 is being published by John Benson (205 West 80th Street, #2E, New York, NY 10024), and the issue includes 100 pages in a squareback, book-style format. Unpublished art by Al Feldstein, Will Elder, Wally Wood, Harvey Kurtzman, Johnny Craig, John Severin, Reed Crandall, Jack Davis, George Evans, Graham Ingels, Jack Kamen, Bernie Krigstein, Joe Orlando, Al Williamson, Archie Goodwin and Arnold Roth; three extended interviews, with Feldstein, Kurtzman (with Bill Gaines) and Kurtzman (with Will Elder), two Wood portfolios of unpublished work and articles on the various EC writers, and EC in the '50s (via some artciles written then) as well as some EC parody covers done in 1950 for an EC Christmas party, are among the contents. The book can be ordered postpaid from Benson for $11.95.

Fantaco has postponed until further notice all of the various publications they have announced but not published (i.e. **DEJA VU #2**, etc.) because of the current glut of product on the market. **GATES OF EDEN #2** has been cancelled, as well.

Warren Publishing Co. officially went out of business August 29th when their entire stock of back issues, merchandise and office furniture was auctioned off. It is assumed that publication rights will be available to publishers like Pacific in the near future. All artwork was also auctioned off, however, which might complicate things unless the negatives were kept for reprint purposes.

The **STAR TREK** comic strip will end December 3, 1983; its creators at the end will be Gerry Conway and Dick Kulpa. Also discontinued as of September 11 was **PRISCILLA'S POP** by Ed Sullivan. That strip had run, along with **NANCY**, my entire lifetime in **The Milwaukee JOURNAL**, and **NANCY** was dropped two weeks after that by the **Journal**, just as new artist Jerry Scott (formerly of **COPPS AND ROBBERS**) was taking over. Kinda leaves a lump in my throat.

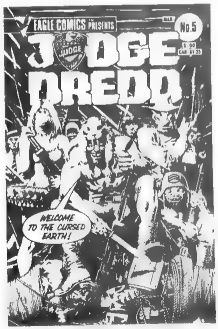
EAGLE COMICS NEWS

Eagle Comics' second monthly title debuts December 28th. **ROBO-HUNTER**, another graduate from **2000 A.D.**, by John Wagner, Ian Gibson and Jose Ferrer. Sort of a weather-worn Magnus, Robo-Hunter is Sam Slade, whose job it has been for forty years to track down and exterminate rogue robots. He talks kind of like a Raymond Chandler/Dashiell Hammett detective, and the strip's written in much the same style as **Judge Dredd**, which shouldn't be a coincidence, as both are written by Wagner.

The back-up feature in that book will be **The Harlem Heroes**, which is about an all-black Aeroball team. Aeroball is a 1050 A.D. sport combining football, basketball, boxing and kung fu. The strip is by Tom Tully and Dave Gibbons.

Two new hardcover/softcover volumes in the format established by previous Titan Books will be issued in December: **JUDGE CHILD BOOK 2** by John Wagner, Mike McMahon, Ron Smith and Brian Bolland (cover by McMahon); and **RO-BUSTERS BOOK TWO** by Pat Mills, Kevin O'Neill, McMahon and Mike Dorey (O'Neill did the cover)

JUDGE DREDD No. 3, January. "Judge Dredd Lives" is by John Wagner and Brian Bolland. Judge Death and his three companions,



1983 IPC MAGAZINES LTD.

Fire, Fear and Mortis, return to punish the residents of Mega City for the crime of life. Bolland did the cover. [10/5-10/11]

JUDGE DREDD No. 4, February. "Father Earth" is by John Wagner, Brian Bolland and Ron Smith. A mutant who communicates with plant-life blows up the Mega City Power Complex sending a lava flow at the residents. The back-up story is "Death of a Judge" by Wagner and Smith. A gang murders a female judge. A **Cursed Earth** poster by Mike McMahon is also included. Bolland did the cover. [11/2-11/8]

ECLIPSE COMICS NEWS

The **I AM COYOTE** mini series has been cancelled and in its stead the stories will be collected into a graphic album. The stories, which originally ran in **ECLIPSE MAGAZINE**, are by Steve Englehart and Marshall Rogers and are being painted for republication. It is scheduled for December

COMING COMICS

DNAgents No. 6, January. By Mark Evanier, Will Meugniot and Al Gordon. Lucius Krell is kidnapped. Delayed. [10/18-10/24]

ECLIPSE MONTHLY No. 2, January. The second chapters of "Rio," "Cap'n Quick and a Foozle," "Static" and "The Masked Man," and another chapter of "Dope" are presented; art and story by Doug Wildey, Marshall Rogers, Steve Ditko, B.C. Boyer and Trina Robbins. Delayed. [10/18-10/24]

SABRE No. 6, January. By Don McGregor, Billy Graham and Bruce Miller. Things look good for Sabre and Melissa, but they reckon without Joyful Slaughter and Lounge Lizard. Delayed. [10/18-10/24]

DESTROYER DUCK No. 4, January. By Steve Gerber, Jack Kirby and Alfredo Alcala. Destroyer Duck vs. Godcorp in the land of Hoqoom. Also: **The Starling** by Jerry Siegel and Val Mayerik. Kirby and Alcala did the cover. Delayed. [10/25-10/31]

MS. TREE No. 4, January. By Max Collins, Terry Beatty and Gary Kato. Also: **The Scythe** by Dean Mullaney and Ellis Goodson; a Frank Miller detective pin-up, and a **Mike Mist Minute Mystery** by Collins and Beatty. Beatty did the cover. Delayed. [10/25-10/31]

SCORPIO ROSE No. 2, January. By Steve Englehart, Marshall Rogers and Tom Palmer. Also, **Dr. Orient** by Frank Laura and Rogers. Rogers did the cover. Delayed. [10/25-10/31]

DNAgents No. 7, February. By Mark Evanier, Will Meugniot and Al Gordon. [11/15-11/19]

ECLIPSE MONTHLY No. 3, February. A **Ragamuffins** chapter by Don McGregor and Gene Colan; **Cap'n Quick and a Foozle** by Marshall Rogers, **The Masked Man** by B.C. Boyer; **Dope** by Trina Robbins; and **Static** by Steve Ditko. [11/15-11/21]

MS. TREE No. 5, February. By Max Collins, Terry Beatty and Gary Kato, with back-ups the same as in #4. [11/22-11/28]

CAPITAL COMICS NEWS

THE BADGER No. 2, January. "Ham's New Broom" is by Mike Baron, Rick Burchett and Jeff Butler. Ham whips up a tornado to cleanse Madison, and the Badger befriends martial artist the Jabberwock. The back up stories are "A Groaner" by Baron, Burchett and Butler, and "A Conversation" by Butler, Baron and Charles Truog. Butler and Les Dorscheid did the cover. [October]

NEXUS No. 5, February. "A Drinking Man's Tour of the Galaxy" is by Mike Baron and Steve Rude. Judah Maccabee, aka The Hammer, shows Nexus a good time only to put them both in a mess. The back-up is a wrestling match/cook-off by Baron and Rude. Rude did the cover. [November]

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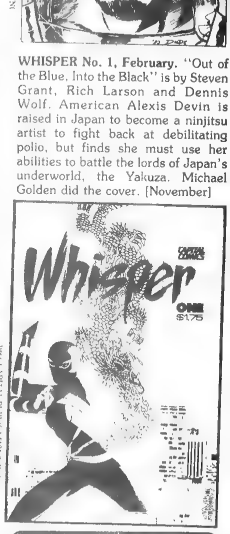
WHISPER No. 1, February. "Out of the Blue, Into the Black" is by Steven Grant, Rich Larson and Dennis Wolf. American Alexis Devin is raised in Japan to become a ninjitsu artist to fight back at debilitating polio, but finds she must use her abilities to battle the lords of Japan's underworld, the Yakuza. Michael Golden did the cover. [November]



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TEXAS COMICS NEWS

Texas Comics is the latest entrant into the color comic-book publishing business, taking up the characters left from the demise of Noble Comics, published by Mike Gustovich. Texas will be publishing two regular-sized bi-monthly titles, **THE JUSTICE MACHINE** and **THE ELEMENTALS**. **JUSTICE MACHINE** will continue to be by Bill Loebs, Bill Reinhold and Jeff Dee; **THE ELEMENTALS** is by Michael Wolff, Bill Willingham and Bill

Anderson. (Sure are a lot of Bills at this company!) The initial Texas Comics issue was a co-publication with Noble, **JUSTICE MACHINE ANNUAL #1**, a 64-pager (costing $2.95) featuring a team-up of the Justice Machine characters and the T.H.U.N.D.E.R. Agents. The publisher is J.R. Riley, art director is Keith Wilson, editor is Mike Wolff and in charge of marketing and distribution is Mark Hamlin. Their address is 2001 Southwest Freeway, Houston, TX 77098.

JUSTICE MACHINE ANNUAL No. 1, January. "An Echo of T.H.U.N.D.E.R." is by Bill Loebs, Bill Reinhold, Jeff Dee and Bill Anderson. When the Justice Machine runs across a band of Nazis under the leadership of the Iron Maiden, they contact the THUNDER Agents. "The Shape of Things to Come" is by Bill Willingham and Bill Anderson. The Elementals are introduced. [October]

THE JUSTICE MACHINE No. 1, January. "Intruder" is by Bill Loebs, Bill Reinhold and Jeff Dee. Reinhold and Dee did the cover. [October]

THE ELEMENTALS No. 1, February. "Death Duel With the Destroyers" is by Mike Wolff, Bill Willingham and Bill Anderson. Willingham and Anderson did the cover. [November]

FIRST COMICS NEWS

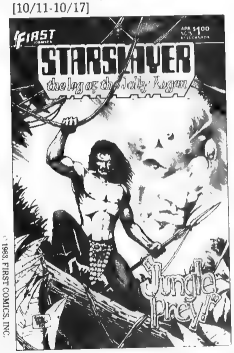
First Comics has announced their first Graphic Novel project; **BEOWULF**, as adapted by Jerry Bingham. It will be written, pencilled, inked and painted by Bingham with full-color reproduction on heavy coated stock slated to be the format. Ken Bruzenak is the letterer. The book is intended to stand on its own, with no thought of continuing it as either a series or another Graphic Novel. It will be released in January, at an unrevealed price.

The first crossover of characters between books will occur in **E-MAN #13** when Prince Chaos (from **WARP**) makes a stopover on Earth and takes E-Man back to Cynosure, where the physics E-Man knows do not apply. Joe Staton and Rick Burchett handle the creative chores.

Rick Oliver, previously an Associate Editor, will become full editor of **WARP** with **#13**, out in January. Mike Gold will replace **WARP** with the Graphic Novel line. Oliver remains associate editor on the rest of the line, and will become full editor of **WARP SPECIAL** with **#4**, after co-editing **#3**.

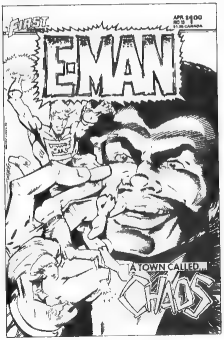
Ralph Musicant has been named Operations Manager of First Comics, as an administrative overseer.

AMERICAN FLAGG No. 5, February. "Sudden Death Overtime" is by Howard Chaykin. Reuben goes to Cuba to stop (and help) an illegal basketball team, and is mobbed by Cuban fans of his TV show, **MARK THRUST**. Chaykin did the cover. [10/11-10/17]



JON SABLE, FREELANCE No. 9, february. "Cliffhanger" is by Mike Grell. Jon Sable must determine the connection between a simple robbery and a paramilitary takeover of the U.N. Grell did the cover. [10/11-10/17]

MARS No. 2, February. "Mars Attacks" is by Mark Wheatley and Marc Hempel. Morgana discovers another being on Mars: Fawn. Plus, a new super-hero strip begins: "The Black Flame" by Peter Gillis, Tom Sutton and Bruce Patterson. The Black Flame is a Boogeyman—but a good one. Wheatley and Hempel did the cover. [10/18-10/24]



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WARP No. 10, February. "The Choices of Mistress/ Sargon" is by Peter Gillis, Jerry Bingham and Mike Gustovich. Following the conclusion of the play adaptation, Sargon must free the spirits of Cumulus and Chaos by taking on Lugulbanda in battle. A new back-up series also begins: "Outrider" by Gillis, Bill Willingham and Hilary Barta. Bingham and Gustovich did the cover. [10/18-10/24]

E-MAN No. 11, February. "The Slug That Ate Barrentown" is by Joe Staton, Paul Kupperberg and Rick Burchett. The connection between Blacklung and Nova is revealed. Staton did the cover. [10/25-10/31]

STARSLAYER No. 13, February. "Rampage" is by John Ostrander, Lenin Delsol and Bruce Patterson. Tamara must fight her way out of a fortified castle to get back to Torin and Crayne. Also, Grimjack stars in "Buried Past—Chapter Two" by Ostrander and Tim Truman. Delsol and Patterson did the cover. [10/25-10/31]

1986, FIRST COMICS AND HOWARD CHAYKIN

AMERICAN FLAGG! No. 6, March. "Southern Comfort" is by Howard Chaykin. The Brazilian basketball team storyline concludes. Chaykin did the cover. [11/8-11/14]

JON SABLE, FREELANCE No. 10, March. "Triptych" is by Mike Grell. Sable jogs through Central Park, and the spotlight is on supporting cast members. Grell did the cover. [11/8-11/14]

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MARS No. 3, March. "Transformer" is by Mark Wheatley and Marc Hempel. Morgana finds a deserted—or so she thinks—city on Mars. The **Black Flame** chapter is "The Hellequin Flame" by Peter Gillis, Tom Sutton and Bruce Patterson. Wheatley and Hempel did the cover. [11/15-11/21]

WARP No. 11, March. "Diversions" is by Peter Gillis, Jerry Bingham and Mike Gustovich. Lord Cumulus goes back to Earth, Chaos to Cynosure, and Sargon wants to avoid Cumulus. Bingham and Gustovich did the cover. [11/15-11/21]

E-MAN No. 12, March. "Sewer of Doom" is by Joe Staton and Rick Burchett. Tyger Lili returns and Nova gets a TV job far away from their NYC HQ. Staton did the cover. [11/22-11/28]

STARSLAYER No. 14, March. "Stand!" is by John Ostrander and Tim Truman. The team steals the dimensional transporter to go to Cynosure. Tamara gets a new

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costume. **Grimjack** also appears in "Buried Past—Chapter Three" by Ostrander and Truman. Truman did the cover. [11/22-11/28]

OBITUARY

By Jerry De Fuccio

I suspect the estimable Magyar, Alexander Toth, is doing some of his distinguished hand-lettering in St. Peter's eternal register. He informs me that Dick Briefer is deceased; Briefer of the ectoplasmic **Rex Dexter of Mars, Pirate Prince, Biff Bannon,** and especially **Frankenstein Vs. Bulldog Denny**.

The one character Briefer obviously tried to forget was his **The Human Top**, ten pages worth, which joined other Timely dustpan heroes such as Red Raven, Eternal Brain, Mercury, in the painfully pale and anemic **RED RAVEN COMICS** of August, 1940. In the ensuing years the issue has gone from atrocious to highly desirable, as Bob Overstreet attests with his $2000.00 (perhaps) tag.

The Human Top, Bruce Bravelle, is the subject of an experiment, in a castle, of course. The scientist is seeking a formula to nourish the human body by electrical currents instead of food. Suddenly, a bolt of lightning pierces the castle. Wham! Allow one panel for an unnamed gal, the unnamed professor/scientist and Bravelle to pick themselves up from the floor...

Professor: Strange, the current injected flows to the right of your body, and the current injected by the lightning flows to the left. Opposing magnetic forces. Hmmmm.

Bravelle: Can I utilize these opposing currents in any way?

Professor: I wonder...cross your

wrists this way.

As Bravelle joins wrists, the beats of his pulse are coordinated, combining the two currents in his body which causes him to spin around like a top.

Bravelle: This has got me dizzy in a way. Where to now with my whirligig stuff?

Professor: I shall call you "The Top"...you shall fight the forces of crime and be the savior of the oppressed and innocent!

A letter to me from Dick Briefer, February 14, 1973... "Jerry, it's interesting and weird to find yourself more well-known twenty years later than twenty years before, when you were doing the thing you should have been well known for at the time. Now there's a sentence!

"What do you think I was doing in college before I started in on comic magazines? Yessiree...pre-Med! New York University didn't agree with me on that, so their loss was Eisner and Iger's gain for **WOW COMICS [WOW, WHAT A MAGAZINE**, David McKay Publications, May, 1936]. I did their first cover, then a free adaptation of **THE HUNCHBACK OF NOTRE DAME**, then **Rex Dexter**.

FRANKENSTEIN, the comic Addams-style version, was my favorite, and I look back into the old comic mags of **FRANKENSTEIN** and really marvel at most of the art and ideas and scripts I turned out. Most of the art was excellent, carefully but loosely done...then there were downright sloppy pages later on when I found drawing **actual size** was easier and faster!

I worked on more features than I can remember, but I am sure I had nothing to do with **The Human Top.** [Ed. note: Xerox copies with R.N.B. initials on final page of story soon cleared up Briefer's "amnesia."]

"When the 'Big Ax' fell on comics in the early fifties, I went into advertising down here in Florida, then in '62 shifted over to portrait painting and sketching which keeps me busy now."

Cordially,
Dick Briefer

MEDIA REVIEW

Ernie Colon and Sal Quartuccio were unable to acquire a restraining order to prevent NBC and Glen Larson/20th Century-Fox's **MANIMAL** from appearing as scheduled September 30th. The district judge did, however, set October 13th as hearing date for the merits of the case which arose from the fact that Quartuccio's **HOT STUF'** direct-sales comic book featured Ernie Colon's **Manimal** comic strip in 1978-79.

Larson's next series is for ABC and is called **AUTOMAN**. Are DC's lawyers readying their 11th-hour request for a restraining order?

It will be interesting to see whether Marvel's adaptation of the **GREYSTOKE** movie is delayed because Warner Bros. has announced that the film will not be issued at Christmastime, but instead will appear sometime next spring. No reason was given, but this usually means that the studio has lost faith in the film due to weak reaction at sneak previews... In production in 1984 will be these comic-related films: Paramount's **DICK TRACY**, Universal's **CONAN II** and **TERRY AND THE PIRATES**, and Columbia's **SHEENA, QUEEN OF THE JUNGLE**. Lee Mendohlson and Bill Melendez Productions [**PEANUTS**) have a **BETTY BOOP** special slated for CBS in spring of '84. King Features has licensed others of their vast roster of characters: **BEETLE BAILEY** and **BLONDIE** are being optioned to CBS for primetime specials or series, and Ruby-Spears have licensed for pilot consideration for Saturday morning series **THE PHANTOM, PRINCE VALIANT, FELIX THE CAT, LITTLE IODINE** and **TIGER**... The Turner Broadcasting Co. has licensed for showing at Saturday and Sunday matinees in the U.S. a program of animated features from Toei Films. These include: **PUSS 'N' BOOTS TRAVELS AROUND THE WORLD, THE TWELVE MONTHS, THE WILD SWAN, THUMBELINA, TARO THE DRAGON BOY,** and **DRAGON'S ADVENTURES**.

At this relatively early juncture of the season, I have not seen more than half of the new shows, but so far, nothing too exciting has turned up. **AfterMASH** has started well and fallen off over the first weeks, as the producers of **M*A*S*H**'s final few seasons continue here and don't realize that Larry Gelbart purposely set up a situation in the pilot(s) which could have led them elsewhere than down the same path as the old show. But they seem to be following the three-interrelated-plots per episode that were ultimately the downfall of the earlier show's quality. I'll give them more time, though... **MR. SMITH** certainly can't be called formula TV, and it certainly can't be called hilarious. I will call it fascinating though; it isn't often that I watch every scene so intently just to see if it's the orangutan really doing that stuff or the double in a plastic mask who mouths the dialogue. Sometimes I can't tell; that's amazing to me. And the writing and acting are pretty good. Clearly aimed at kids, this one isn't insulting or banal... **HARDCASTLE AND McCORMICK** is of the same cloth as **ROCKFORD FILES, GREATEST AMERICAN HERO** and **A TEAM**, with the same kind of character play. So is **THE ROUSTERS**, but these facts can't be too much of a surprise as Stephen Cannell created them all. You're not going to get heavy messages here, but both are entertaining, and how can I resist a character (Hardcastle) whose favorite reading material is Dell **LONE RANGER** comic books?... **SCARECROW AND MRS. KING** seems to want to be a cross between last season's **TUCKER'S WITCH** and **REMINGTON STEELE**, and it may work. I like the **MAN FROM U.N.C.L.E.**-inspired entrance to the spy HQ, and I like the less-than-serious treatment. We'll see if it holds up... Worst shows of the season: eliminating **FOR LOVE AND HONOR** and **EMERALD POINT** as being subject matter I just don't care for, the honor is something of a toss-up between NBC's **WE'VE GOT IT MADE** (amateur in every way), and **JUST MY LUCK** (rivaling **TOPPER** for deadly-dull special-effect television). A couple of notches above these are ABC's **OH, MADELINE, IT'S NOT EASY** and the revised **9 TO 5**, none of which have "classic" chiseled in their grillwork. I will admit to a certain liking for the rather silly **WEBSTER**; any show that can start an episode with an ancient "shoo-fly" gag (Webster's eating in the living room and a fly flies around his food, so he picks it up, leads the fly to the door and throws it out with the fly following. He goes back to the table, but the doorbell rings, and when he opens the door, back in comes the fly) can't be all bad... By the way, in case you're wondering why this season's **NEWHART** looks different (beyond the cast changes) it's because CBS made the unusual decision to go from taping the show to filming it. I mention this obvious detail because a few of my friends have claimed not to be able to recognize the difference. They also complain about the canned laughter on the shows which are clearly done in front of live audiences, so I don't take anything for granted. For me, film has always seemed classier, but in the past they've always gone the other way, from film to tape (see **DOC, PVT. BENJAMIN** and **9 TO 5**).

Lastly, another case of blatant plugola: My friend Wally Podrazik and his partner Harry Castleman have turned out another entertaining TV book. This isn't as weighty (in size or subject matter) as 1981's **WATCHING TV**, though—it's called

MEGATON #1

68 PAGES! 9 STORIES! ONLY $2.00!

micronauts/x-men artist

BUTCH GUICE

an unpublished story by

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Available from: Bud Plant, Inc., Capital City Dist., and others.
For more information contact Gary Carlson,
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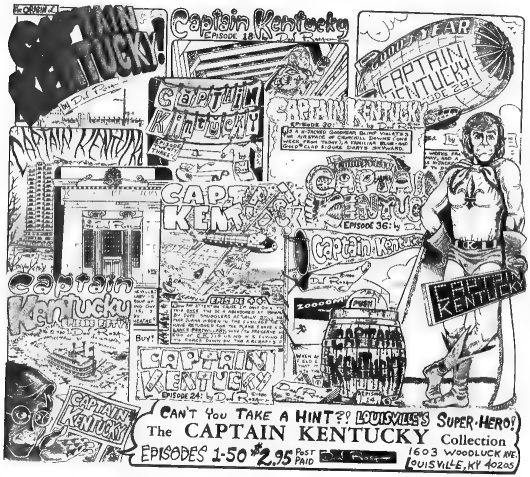


505 TELEVISION QUESTIONS YOUR FRIENDS CAN'T ANSWER $3.95 from Walker and Co., this trivia quiz is one of the few done the **right** way, that is, it's informational as well as fun. I'd guess that a good TV expert could answer three-quarters of the questions, but their are many which deal with historical points to which you will probably say, "Oh, really?" Divided into chapters according to subject matter, I could find no major errors of fact. (There are a couple of erroneous names for **HOGAN'S HEROES** characters, and another unfortunate instance of unneeded labeling when referring to **KUNG FU** as being a "kiddie adventure show," but other than that, nothing to quibble about.) I recommend it, and not only because I was listed in the acknowledgments.

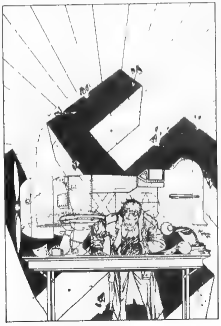
—R. Blabbit

PACIFIC COMICS NEWS

Pacific has announced **SUN RUNNERS #1**, to go on sale in December. The series is by Roger McKenzie and Pat Broderick and features a character called Mark Dancer who heads a crew of intergalactic lineman for a power station called Daybreak. The cast include the Captain of their ship (Skimmer), named Delphi; Dr. Gibralter, a half-ton strongman; and Scooter, an engineering robot. It will be in the now-standard Pacific $1.50 format.

The artists involved with **TWISTED TALES #7** are William Wray ("Hooked"), Mike Hoffman ("Home Ties") and Ian Akin and Brian Garvey ("Sasquatch"). Wray did the cover.

BOLD ADVENTURE #3 is graced with a Michael Kaluta cover and features the regular strips, **Spitfire** by John Severin, **The Weirdling** by Trevor von Eeden, and **Time Force** by Rudy Nebres. Bill DuBay is the writer of all three.



COMING COMICS

CAPTAIN VICTORY AND THE GALACTIC RANGERS No. 13, December. "Victory is Sacrifice" is by Jack Kirby and Mike Thibodeaux. Captain Victory's early career is explored as he rises through the ranks of the Galactic Rangers. Kirby and Thibodeaux did the cover [October]

RAVENS AND RAINBOWS No. 1, December. Formerly announced as **QUEST AND OTHER TALES**, this magazine of Jeff Jones stories is now not comprised of any Warren material. Instead, it includes "Union," "Spirit of '76" and some work from **SWANK Magazine**, as well as a six-page portfolio reproduced in full-process color. Baxter stock. Jones did the cover [Otober]

SILVERHEELS No. 1, December By Bruce Jones and Scott Hampton, this involves and American Indian in a future controlled by a ruthless master race which keeps ethnic groups in master race which keeps ethnic race which keeps ethnic groups in isolated enclosures. Hudson. [October]

SKATEMAN No. 1, December. A Vietnam vet joins the roller derby only to undergo two tragedies which turn him into a Vigilante. Neal Adams handles the lead feature and cover. Two back-up strips are **Rock Warrior** by Paul Power and **Futureworld** by Jack Arata and Andy Kubert. Baxter paper. [October]

TWISTED TALES No. 6, December. This issue's Bruce Jones stories: "You, Illusion" by John Bolton; "Rumors" by Italian artist Attilio Micheluzzi; and "Shut In" by an unnamed artist. Bolton did the cover Baxter paper. [October]

VANGUARD ILLUSTRATED No. 2, December. In this issue: "Legend of the Stargazers" by David Campiti and Bob McLeod; "Freakwave" by Peter Milligan and Brendan McCarthy; "Encycopedias" by Mike Baron and Steve Rude; and "The Guest", by Darren Auck. Dave Stevens did the cover. Baxter paper. [October]

ALIEN WORLDS No. 6, January. This issue features "Pride of the

Fleet" by Bruce Jones and Frank Brunner. The debut of a swashbuckling female space pilot called Sheffield. Also: "It All Fits" Brunner did the cover. [November]

ELRIC OF MELNIBONE No. 5, January. By Roy Thomas, Craig Russell and Michael Gilbert. Elric steps into the shadowland of Yyrkoon and meets an adventure named Rackhir. Russell and Gilbert did the cover. [November]

GROO THE WANDERER No. 7, January. Groo encounters a bewitching swordswoman named Chakaal. Art and story by Sergio Aragones, dialogue by Mark Evanier. Aragones did the cover. [November]

A COMIC READER

By Sam Kujava

Remember ACR'S Best Comic Book List of 1983 last month? The bad thing about "best" lists is that

there is no room for the not-too-bad comics appearing today which have elements or creative talent that make them interesting and provocative, if not entirely successful.

Many of the titles I'm going to mention are as much looked forward to as any of the Best...my recommendations are just not as wholehearted.

AC'S SECOND BEST COMIC BOOK LIST OF 1983 (Second best meaning a title featuring a favorite character who has seen better days, but you just can't bear to give it up...a special artist done in by bad writing or a special writer not served by the art...close but no cigar...)

ACTION COMICS (DC)...for Gil Kane's art

ALL-STAR SQUADRON (DC)...an unqualified **hurrah** for Jerry Ordway's great superhero drawings, somewhat stifled by the verbosity of Roy Thomas

BATMAN (DC)...beautiful realization of the character by artist Don Newton

BATMAN AND THE OUTSIDERS (DC)...this is where Jim Aparo hangs his hat these days...I'm warming up to the writing, too

BERNI WRIGHTSON, MASTER OF THE MACABRE (Pacific)...good collection of some of the artist's hard-to-find Warren Magazine material, on nice paper and in color yet!

THE BEST OF DC (DC)...**wonderful** Superman and funny animal reprints rotate in this book that, content-wise, belongs on the **BEST** list...but the format is dinky and the printing is awful

DC COMICS PRESENTS (DC) .. readable when drawn by the likes of Irv Novick

DREADSTAR (Marvel/Epic)... warming up to the book by writer/artist Jim Starlin

E-MAN (First)...Joe Staton provides some of the nicest light cartooning in the whole field

THE FLY (Red Circle)...Ditko draws and will soon be plotting this also!

GROO THE WANDERER (Pacific)... the work of Sergio Aragones is always special, but it takes time to get used to this ongoing comic's craziness

JONAH HEX (DC)...writing used to be tops, but is now very faulty in the research area...art is good and "readable" by Dick Ayers and Tony DeZuniga...great series of covers by Ross Andru, also the editor of **HEX**

LEGION OF SUPER-HEROES (DC) ...this has the potential of being an excellent entry-level comic for new young readers, but Paul Levitz insists on writing this for his fan friends and thus confuses neophytes...Keith Giffen is very imaginative and contributes flashes of brilliance to both plot and art, but he can't draw human figures worth shucks

LITTLE ARCHIE (Archie)...Who says they don't make comics for kids anymore? Dexter Taylor is no Bob Bolling, but I've come to respect his efforts on this little gem of a comic

NEW TEEN TITANS (DC)...the "old" Titans, I remember them well...

SAGA OF THE SWAMP THING (DC)...Steve Bissette and John Totleben make this the most well-drawn horror book in many years

SUPERMAN (DC)...Kane is a great action artist but weak on faces and expressions...Curt Swan draws a Superman and supporting cast that look like real people; still the definitive style

THE THING (Marvel)...John Byrne's writing sometimes misses the mark but is generally appealing

UNCANNY X-MEN (Marvel)...a shadow of the peak Claremont/Byrne collaboration

WHAT IF? (Marvel)...an occasional good idea is not ruined by bloated writing or amateur artwork

WONDER WOMAN (DC) Don Heck draws the Amazon Princess; it's about time somebody did

***

SOMERSET HOLMES is a likely addition to a future "best" list. This Pacific title by Bruce Jones, Brent Anderson and Al Williamson is one of the best readings to hit the stands in months.

If I wanted to subtract from the **Best** list of last month, I might pull **PETER PARKER, THE SPECTACULAR SPIDER-MAN** (continuing below-adequate art makes this title second-best any way you look at it) and **SWORD OF THE ATOM** (Jean is a tramp, Ray is a six-inch Conan...I expected so much more).

***

I expected so much more from Red Circle, too, but I'm happy to report that this publisher is finally starting to **deliver**! I've seen advance copies of **THE COMET #2, THE FLY #4**, and **SHIELD/STEEL STERLING #4**. There is a real concentrated effort going on here to make these heroes **different**, as well as **better**, than the costumed clones at DC and Marvel.

Carmine Infantino and Alex Nino illustrate Bill DuBay's **COMET/HANGMAN** book, and all involved are in top form here. If you weren't quite sure how to take the travails of the Dickering Brothers in **#1**, rest assured that DuBay has surprises galore in the follow-up, and manages to tie together everything neatly and nicely before the last page.

I liked Bill Draut's inks of Ditko's pencils in **FLY #3** better than the Adrian Gonzalez embellishments in **#4**, but the highlight of this issue for me is the very offbeat rendition of **The Jaguar** presented to us by writer Charles Ward and **G.I. COMBAT** regular Vic Catan. Ralph Hardy gets a ferocious facelift this issue and it's about time!

SHIELD/STEEL STERLING #4 features a book-length story on the perils of drunk driving and it is **very** hard-hitting for a "mere" comic book. It deserves an unqualified endorsement from M.A.D.D. (Mothers Against Drunk Driving) and will doubtless garner more widespread publicity than just a hoot and a holler in a few fanzine columns. People like Ann Landers, Elizabeth Dole and Paul Harvey are going to see copies of this singularly **important** comic book.

Eduardo Barretto illustrates, and in the course of one issue becomes a fantastic artist. No doubt he was inspired by the script of Robert Kanigher, who has topped himself yet again! Robin Snyder edits, and proves once and for all that there is **nothing** like a comic book to both **educate** and **entertain** a vast audience.

This is the **best** comic book I've read this year.

I'm all out of superlatives...

***

Marvel sent me a review copy of **MOON KNIGHT #35**. Hah! I can tell you it has the X-Men and the Fantastic Four in it, so you'll buy your five pristine-mint copies and encase them in mylar bags and specially-treated cardboard boxes.

Before you entomb your collectibles, though, you might want to take the time to **read** a very enjoyable story by Tony Isabella. In the course of two issues this new/old writer has made Moon Knight a character that I am really interested in. More well-rounded, three-dimensional than even the Moench/Sienkiewicz version. Kevin Nowlan and Bob McLeod are in excellent form here as the artists of this powerful two-chapter story.

***

"GREMLINS!" screams the story title of **WONDER WOMAN #311**. It indeed features those little imps and bedevilers of airplane pilots...but there's more. Don Heck is as fine an artist as in previous issues...but he's better! Dan Mishkin turned in his best script yet. There is a spirit of whimsy and charm that hasn't been present in this title in, oh, fifteen years. Let's hope it's a return to the glory days and not a fluke, a "mistake" that crept into the new DC.

***

STAR RAIDERS is the first DC Graphic Novel. I can't say enough good things about the lovely art of

Jose Garcia Lopez...or less about the story, which hasn't one **whit** of originality, in this post-**STAR WARS** era.

***

JUSTICE LEAGUE OF AMERICA has been in a seven-year writing slump, but **#221** was the lowest of a very bad streak. A spectator gets splattered with nice red globs of blood, Flash is gored in the stomach by a rhino-man's horn, Elongated Man gets his face pecked to ribbons by a flock of killer birds, an innocent archaeology student is impaled by a giant scorpion-man's tail, another student is crushed in one of the creature's claws, with nice red blood streaming down his outstretched arm, and Hawkman is jabbed in the back by a poisoned scorpion tail, though at that point, it is seen in silhouette (too little too late). That the Comics Code Authority approved this piece of crap is proof-positive that it is an impotent organization. My respect for Len Wein as an editor has plummeted to the depths of this story. What else could I say in explanation than...welcome back to the writing chores, **Gerry Conway**!

This is **not** children's entertainment.

It **is** pornography.

***

On the brighter side, there is always **G.I. COMBAT #260**, the December 1983 issue. Its subject, war, is much more horrifying than fights between heroes and freaks. The artwork is appropriately graphic. The scripts for these stories don't pull any punches, either. But the professional sensibilities of the editor and his staff come into play here. What is done here is done **well**. Murray Boltinoff and Co. seek to entertain and perhaps enlighten the widest possible audience **JLA #221** panders to the lowest common denominator, considers its readers unworthy of respect.

These two comics exemplify, with crystal clarity, the vast differences in quality of the "old" DC and the desperation of the "new" DC. **COMBAT** and **JLA** are on the stands now. Don't take my word for it. See for yourself.

***

MIGHTY MARVEL STRANGLES THE DIRECT SALES MARKET—There are dozens of titles by several old and new publishers now in comic shops across the country, distributed by a handful of regional wholesalers through the direct-sales system. A cursory glance at the heavily-laden stands and racks at your neighborhood comic shop will affirm that.

A closer look will reveal that Marvel Comics controls perhaps 60% of that direct-sales market already, leaving a dozen other publishers to scramble for the remaining 40%. But Jim Shooter and friends aren't satisfied with their sizable, profitable stranglehold on the market. Big Jim is eyeing the remaining piece of the pie with relish. Moreover, the glut of annuals, limited editions and Baxter reprint specials this summer shows that Marvel is already actively trying to crowd the other publishers out of even their miniscule share.

It works like this: Each of the baker's dozen of comic distributors has a finite amount of money to spend on orders each month. For the purposes of explanation, let's say that Joe Blow Distribution has $1000 a month to put into advance orders, just like each of the other distributors By virtue of Marvel's enormous popularity and the sheer number of titles they publish on a reguiar basis, the #1 company is virtually assured of getting $600 of that stake each month. It doesn't matter how many other publishers are in business right now (DC, Archie/Red Circle, Capital, Americomics, Eclipse, First, Pacific, Charlton, Whitman and Comico are just some that come to mind)...they are all ranked second-best to sure-fire Marvel and must battle as fiercely as possible for the remaining $400 of Joe Blow Distribution.

Marvel continues to add titles, limited editions like **CLOAK AND DAGGER**, **HAWKEYE**, **FALCON**, **MAGIK**, etc....reprints of **MOON KNIGHT** and **NICK FURY, AGENT OF SHIELD** and **THE AVENGERS KREE-SKRULL WAR**...annual editions of most of their regular titles. Each of these books is destined to fill another space on the comic rack, taking the place of a DC or Eclipse or Red Circle book that **might** have gone there. The distributors aren't stupid. They know Marvel will sell no matter the quality of the actual book. Let's face it, many of the special Marvels we've been deluged with have been rushed, hacked-out and unnecessary. Except to fill up space on the stands and on Joe Blow's order form. They may be lousy comics, but they have the Marvel imprint on them, and fanboy collectors will buy **anything** so as not to break their runs. Collectors buy everything that Marvel puts out, Joe Blow Distribution continues to carry everything that is Marvel, Jim Shooter gets even more of that $1000 than the 60% he is accustomed to, and DC and the rest end up with less and less and less of their pitiful share of the market.

These are not monopoly tactics on Marvel's part. It is not illegal or immoral. (It **is** fattening...to Marvel's bank account). No, this is American business at its finest, capitalism in action. Sink or swim, survival of the fittest, kill or be killed...

Don't believe me? Examples... Pacific is holding off on some of their titles, especially the Kirby books. No dough for such a project of limited appeal. They'll rush **SKATEMAN** into print, though.

Eclipse is barely off the ground and they're already in trouble with late books and troubles keeping their talent. Sure **DNAgents** has been out on time, but what about **DESTROYER DUCK, ECLIPSE MONTHLY, SABRE** and **SCORPIO-ROSE**?

Red Circle just hasn't been given a chance by the direct sales distributors and the casual buyers. There is a very good chance, owing to the dissatisfaction with early sales by the publisher, that the Red Circle line will **disappear**, with what titles remain to show up in drastically-altered form under the Archie Comics banner. **You** may think that **THE COMET** is hot stuff, but it doesn't sell any better than **BETTY AND VERONICA**.

DC and Dick Giordano are hurting. None of the recent "New DC" books are doing gangbusters. **CAMELOT 3000, OMEGA MEN, VIGILANTE, THRILLER, NEW TEEN TITANS, LEGION OF SUPERHEROES** have their followings, but it is **nothing** compared to Marvel junk like **NEW DEFENDERS** or even **DAZZLER**. Giordano and co. are feeling the pinch of the direct-sales squeeze more than the other small-operation publishers, so much so that the latest big project is a **METAL MEN** special to be done by Kanigher, Novick and Austin. Will it make inroads in the declining sales situation for DC? I hope so. But I'm sure Shooter isn't sweating over it

As I've said before, don't take my word for it. Go down to your comic shop and see how much space on the current comics stand is taken up with Marvel titles. Talk to people, think about the overall situation. Whether the things I have related to you are hard facts, or fanciful conjecture....that's up to you to decide.

The direct-sales market is a wonderful system for publishers and creative people...unless it is abused. Can anything be done to restore some form of equalibrium to this drunken high-wire act

Is DC going to continue to subsist on movie and merchandising residuals? Will Red Circle vanish... and will other small publishers follow?

Do you, the average comic collector, give a damn?

Sam Kujava/1157 South Fisk/Green Bay, WI/54304

The Gazette

The **Menomonee Falls GAZETTE** was a tabloid publication for comic strip fans that was published weekly from issue #1 (12/13/71) through issue #220 (3/1/76) and semi-monthly from issue #221 (April 1976) to issue #232 (March 1978), the final issue. Issues 1 to 13 were printed on ordinary newsprint, the rest on heavier offset stock. Issues 1 through 46 were sixteen pages each, 47 through 51 were twenty pages each, 52 through 94 were twenty-four pages each, 95 through 126 were a massive forty-eight pages each, 127 through 223 were forty pages each, 224 through 226 were thirty-two pages each, and the final six issues were each 24 pages.

Each page of **The GAZETTE** featured six dailies, a tabloid Sunday page, or two Sunday half tabs. Nearly all of the issues feature one week of each strip (daily and/or Sunday), but occasionally there was more than one week. Strips listed as "contemporary" were dated the week prior to the date of the issue. Foreign strips were reprinted from sources in England, Argentina and Australia. The other reprint strips were American material from the '30s to the '60s either taken from old proofs or old clipped strips that were retouched to return the reproduction quality to as close as possible to the original.

CONTEMPORARY (1971-1976) STRIPS:
AMBLER (d. Doug Wildey) #46-94
AMBLER (d&S. Doug Wildey) #95-108
APT. 3-G (d. Alex Kotzky) #165-226
BIG BEN BOLT (d. John Cullen Murphy) #95-126
BRICK BRADFORD (d. Paul Norris) #52-223
BROOM-HILDA (d. Russell Myers) #226
BUZ SAWYER (d. Roy Crane and Hank Schlensker) #52-223
CAPTAIN EASY (d. Bill Crooks and Jim Lawrence) #95-226
CONCHY (d. James Childress) #226
DATELINE: DANGER! (d. Alden McWilliams) #1-120
DICK TRACY (d. Chester Gould and Rick Fletcher) #95-223
DR. KILDARE (d. Ken Bald) #95-223
FAWN (a full-page strip done especially for **The GAZETTE** by Joe Wehrle, Jr.) #142-161,163-171,173,176,178,179,181,183,188
FLASH GORDON (d. Dan Barry) #1-223
FRIDAY FOSTER (d. Longaron, Flessel, Morrow, Chaykin) #95-116
THE HEART OF JULIET JONES (d. Stan Drake) #95-223
HOWARD THE DUCK (d&S. Steve Gerber and Gene Colan) #227-232
JEFF COBB (d. Pete Hoffman) #1-200
JOE PALOOKA (d. Tony DiPreta) #192-223
JOHNNY HAZARD (d. Frank Robbins) #14-223
JOHNNY HAZARD (S. Frank Robbins) #95-223
KERRY DRAKE (d. Alfred Andriola) #95-108, 127-226
KERRY DRAKE (d&S. Andriola) #109-126
MANDRAKE THE MAGICIAN (d. Lee Falk and Fred Fredericks) #1-223
MICKEY FINN (d. Morris Weiss) #192-223
ON STAGE (d. Leonard Starr) #46-94
ON STAGE (d&S. Starr) #95-226
THE PHANTOM (d. Lee Falk and Sy Barry) #1-223
PRINCE VALIANT (S. Hal Foster and John Cullen Murphy) #95-223
RICK O'SHAY (d. Stan Lynde) #66-226
RIP KIRBY (d. Fred Dickenson and John Prentice) #1-223
SECRET AGENT CORRIGAN (d. Archie Goodwin and Al Williamson) #1-223
STEVE CANYON (d. Milton Caniff) #52-94
STEVE CANYON (d&S. Caniff) #95-223
TARZAN (d. Russ Manning) #1-34
TARZAN (S. Russ Manning) #46-228
TERRY AND THE PIRATES (d. George Wunder) #52-66

FOREIGN STRIPS:
AIR HAWK AND THE FLYING DOCTORS (d. John Dixon) #1-204
AIR HAWK (S. John Dixon and Hart Amos) #6-232
GARTH (d. Frank Bellamy) #38-126, 127-181 (odd numbers only), 182-232
GUNNER (d. Jose Luis Salinas) #95-126, 127-153 (odd numbers only), 154-223
JAMES BOND (d. Jim Lawrence, John McClusky and Horak) #1-232
JEFF HAWKE (d. Sydney Jordan) #1,44,46-181, 195-232
MODESTY BLAISE (d. Peter O'Donnell, Jim Holdaway and Enrique Romero) #1-232
PAUL TEMPLE (d. Francis Durbridge and Phil Mendoza) #95-232
SCARTH 2195 A.D. (d. Luis Roca and Jo Addams) #95-126, 128-182 (even numbers only), 183-232
THE SEEKERS (d. John Burns and Les Lilley) #95-232
TUG TRANSOM (d. Peter O'Donnell and Alfred Sindall) #95-126, 127-147 (odd Numbers only), 148-191

CLASSIC REPRINT STRIPS:
BATMAN (d. 1943-46 Bob Kane) #95-232
BEN CASEY (d. 1962-66 Neal Adams) #46-232
BOBBY (d. 1948 Jerry Iger) #209,216-218
BUCK ROGERS (d. 1958-59 Murphy Anderson) #95-126, 128-146 (even numbers only)
CONNIE (S. 1931,36 Frank Godwin) #96,102,207-214,217-220
DAN FLAGG (d&S. 1963 Don Sherwood and Alden McWilliams) #116-126
DR. GUY BENNETT (d. 1958 Frank Thorne) #95-104
DRIFT MARLO (d. 1965 Tom Cooke and Phil Evans) #1-37
THE HAWK (d. 1946 Robert H. Webb) #219-225
KEVIN THE BOLD (S. 1955-57 Kreigh Collins) #109,213,215-232
KRAZY KAT (d. 1927 Herriman) #226-232
LITTLE ORPHAN ANNIE (d. 1936-40 Harold Gray) #135-223
MALE CALL (d. WW II Milton Caniff) #106-126, 127-141 (odd numbers only)
PETER SCRATCH (d. Elliott Caplin, Lou Fine and Neal Adams) #95-164
RED BARRY (d. 1935 Will Gould) #95-126, 128-152 (even numbers only)
RED RYDER (d. 1951-52 Fred Harman) #95-126, 128-140 (even numbers only)
SAM'S STRIP (d. 1962 Mort Walker and Jerry Dumas) #226-228
THE SPIRIT (d. 1941-44 Will Eisner, Lou Fine and Jack Cole) #95-212
SUPERMAN (d. 1940-44 Jerry Siegel, Joe Shuster, Wayne Boring and Ira Yarbrough) #10-232
TARZAN (d. 1947-51 Burne Hogarth, Dan Barry, and Bob Lubbers) #35-223
THIMBLE THEATRE STARRING POPEYE (d. 1931 E. C. Segar) #226-232

PRICES:
Set AB: Issues #27,30,36,57,66,68,69,72,73,75, 79-84,87-94,99,101,102,113,121-125 (33 issues) $34 for the set or $1.25 each

Set C:	Issues #126-150	(25 issues)	$30 set
Set D:	Issues #151-175	(25 issues)	$30 set
Set E:	Issues #176-200	(25 issues)	$30 set
Set F:	Issues 201-226	(26 issues)	$30 set
Set G:	Issues 127-226	(100 issues)	$115 set

Set H: All issues still available in quantity, Set AB plus #126-230 and 232 (139 issues) $145 set
Issues 126-230 and 232 are $1.25 each

Issues #95 through 226 consisted of two sections. As our stock has become exhausted, we have been left with excess copies of either part. These "half-issues" are $0.60 each while supplies last.

First section only: #95,106,109,112,117,118, 119. Second section only: #103,105,107,108,111, 114,116,120.

All orders under $10 please add $0.25 per issue for postage. Above $10, all postage and handling in the U.S. is included. Canadian orders must add 15% and overseas orders must add 30% to cover added shipping and packaging expenses. Availability of many issues is subject to change at any time. This list is current as of September, 1983.

As **The GAZETTE** was published, a dozen of each issue were usually put aside for speculation. These back issues that are otherwise sold out from Street Enterprises are priced high to reflect their rare status. These are offered to the serious strip collector desperate to complete his collection. These out-of print issues are also offered in trade for Golden Age comic books.

Not Available: Issues #1,53,54,56,59,96,97,98, 106-108,110-112,116-120,231
$12 each: Issues #10,25,40,42
$10 each: Issues #21,33,37
$8 each: Issues #2,7,24,29,38,39,45,55,63,86,95
$6 each: Issues #3,4,5,12,15,16,19,26,28,41,44, 49,51,52,100(Special issue with eight pages in full color),104,105,114
$5 each: Issues #6,8,9,11,14,18,20,22,23,35,103, 109,115
$4 each: Issues #32,34,43,46,47,48,50,60,61,62, 64,65,69,70,71,74,77,78,85
$3 each: Issues #13,17,31,58,67,76

The Guardian

The **Menomonee Falls GUARDIAN** was a companion tabloid publication to **The GAZETTE**. It was devoted to humor strips as opposed to **The GAZETTE**'s adventure tone. **The GUARDIAN** was published weekly from issue #1 (6/28/73) to issue #141 (3/1/76) and roughly monthly from #142 (April 1976) to #146 (November 1976), the final issue. All issues were sixteen pages each, except for that last two, which were twelve pages each. **GUARDIAN SPECIALS** were collections of the **Alley Oop** strip and the first were twelve pages sold separately. The fourth **GUARDIAN SPECIAL** was only a four page bonus inserted in the 100th issue of **The GUARDIAN**.

CONTEMPORARY (1972-1976) STRIPS:
ALLEY OOP (d. Dave Graue) #60-146, Specials
BC (d. Johnny Hart) #1-144
BEETLE BAILEY (d. Mort Walker) #1-144
BOON DOCK (d. George Breisacher) #65-146
THE BORN LOSER (d. Art Sansom) #16-146
BROOM-HILDA (d&S. Russell Myers) #1-146
EEK AND MEEK (d. Howie Schneider) #17-146
FEIFFER (w. Jules Feiffer) #8-68 (even numbers only), 69-77
FRANK AND ERNEST (d. Bob Thaves) #61-146
FUNNY BUSINESS (d. Reg Bollen) #16-146
GASOLINE ALLEY (d. Dick Moores) #37-115
GASOLINE ALLEY (d&S. Moores) #116-146
GAHAN WILSON'S SUNDAYCOMICS (S. Gahan Wilson) #112-129
GORDO (d. Gus Arriola) #39-144
JOE PALOOKA (d. Tony DiPreta and Morris Weiss) #1-112
MICKEY FINN (d. Morris Weiss) #1-112
NEIL THE HORSE (w. Arn Saba) #118-140 (even numbers only), 142-146
POGO (d. Kelly and Shikuma) #1-111
POGO (S. Walt Kelly and Henry Shikuma) #1,64,78-111
RICK O'SHAY (S. Stan Lynde) #116-129
SALLY BANANAS (d. Charles Barsotti) #1-36
WINTHROP (d. Dick Cavalli) #16-146

CLASSIC REPRINT STRIPS:
ALLEY OOP (d. 1949-50 V.T. Hamlin) #2-59
CAPTAIN EASY (d. 1951-52 Leslie Turner) #6-72
KRAZY KAT (d. 1927,33-35 George Herriman) #1,60,116,143
MICKEY MOUSE (d. 1931-32 Floyd Gottfredson) #117,125,128-146
ROMEO BROWN (d. English strip by Peter O'Donnell and Jim Holdaway) #1-38
SAM'S STRIP (d. 1961-62 Jerry Dumas and Mort Walker) #134-146
THIMBLE THEATRE STARRING POPEYE (d. 1930-31,33-35 Elzie Segar) #1-131,133-146

PRICES:
Issues #1 and 100 are $1 each. Issue #2 is sold out. Issues #3-99, 101-146 are $0.75 each. Specials #1-3 are $0.50 each.
Set r (#1,3-25), Set s (#26-50), Set T (#51-75), Set U (#76-100), Set V (#101-125) .... $15 per set
Set W (#126-146) .... $13 per set
Set X (#1,3-50) .... $27 per set
Set Y (#1,3-100) .... $50 per set
Set Z (#1,3-146) .... $80 per set

Orders in the U.S. under $5 must add $0.20 per issue for postage, over $5 postage is included. Canadian orders must add 15% and overseas orders must add 30% for added postage and handling costs. All orders must be in U.S. funds drawn on U.S. banks.

street ST enterprises
Post Office Box 255
Menomonee Falls, Wisconsin 53051

CAPTAIN KENTUCKY
EPISODE 65:
A CRISP WINTER DAY FINDS OUR HERO, LANCELOT PERTWILLABY, ENJOYING THE BEAUTIFUL KENTUCKY FLORA AND FAUNA NEAR BERNHEIM FOREST...
©1980 DON ROSA
AH! WHAT A MAGNIFICENT TABLEAU! ONE OF NATURE'S MOST GORGEOUS CREATURES AMID SUCH A SERENE AND PEACEFUL SETTING!
THIS WILL MAKE A LOVELY PHOTO! I'LL JUST.... — HUH???
WHIT! WHIT! WHIT! WHIT
HAR-HAR! GOOD SHOT, BURT! CUT THA' HEAD OFF DAT SUCKER 'N' LET'S GIT ONTA' THA' NEXT 'UN!
LOOK, BILLY-BOB. I BELIEVE IT WAS ONE OF MY ARROWS THAT STRUCK THE VITAL SPOT!
I--(SPUTTER)-I CAN'T BELIEVE YOU PEOPLE? DO YOU HONESTLY GET PLEASURE IN SNEAKING UP ON A BEAUTIFUL ANIMAL LIKE THIS AND MURDERING IT WITHOUT WARNING OR SHAME?
(SNICKER) HEY, BILLY-BOB ANOTHER MEMBER OF THE "BAMBI SYNDROME"!
WE PAY OUR TAXES! I GOT AS MUCH RIGHT TA' KILL DIS DUMB CRITTER AS YOU GOT TA' TAKE YER SISSY PITCHERS OF IT! A MAN AIN'T A MAN UNLESS HE KIN GO OUT 'N' KILL STUFF!
LEFT ALONE, THESE ANIMALS WOULD MULTIPLY OUT OF CONTROL AND STARVE, OR IN BREED TILL THEY WERE ALL RUNTS. WE PERFORM A SERVICE TO THEM BY THINNING THEM OUT!
BESIDES, DEER ENJOY BEING SHOT!
C.K'S PREDECODED SECRET MESSAGE: THERE ARE NOW SO FEW WHALES IN THE VAST OCEANS THAT THEY CAN'T FIND EACH OTHER TO MATE--WHAT'S WORSE: SOME OF YOU PROBABLY DON'T CARE!
SO, YOU'RE DOING DEER A FAVOR BY KILLING THEM, EH? NATURALLY IT WOULD BE SILLY TO TRY TO DEVISE METHODS TO RELOCATE OR HELP FEED THEM WHEN YOU CAN JUST KILL THEM OFF, EH?
FRIEND, NEEDLESS TO SAY, YOU ARE A VEGETARIAN AND YOU DON'T HAVE TO WORRY ABOUT HOW THEY KILL ALL THOSE COWS AND PIGS YOU EAT!
(GIGGLE). GOOD POINT, BURT!
THERE'S A FUNDAMENTAL DIFFERENCE THERE, CLOWN! THOSE ANIMALS ARE RAISED ON PRIVATE FARMS FOR THAT SOLE PURPOSE--- AND WHEN THEIR "TIME" COMES, THEY ARE SLAUGHTERED IN A FACTORY IN A METHODICAL AND DISPASSIONATE MANNER! .....AND YET, I'LL ADMIT IT: IF I HAD TO KILL THE ANIMALS I ATE, I WOULD BECOME A VEGETARIAN!
HEY, LOOK BUB.... I'LL ADMIT IT, TOO??? I LIKE TO KILL ANIMALS! SO, THERE!
WELL, AT LEAST YOU'RE HONEST ABOUT IT WITHOUT ALL THE USUAL BOVINE-FECES RATIONALIZATIONS! IF THE REST OF US DON'T HAVE THE RIGHT TO PROTECT THESE INNOCENT ANIMALS FROM YOU PEOPLE, AT LEAST EVERYONE WHO BUYS A HUNTING LICENSE SHOULD BE REQUIRED TO UNDERGO PSYCHOANALYSIS, OR THEY — HUH??
WHIT! WHIT! WHIT! WHIT! WHIT! WHIT!
!
THIS MAY BE SIMPLE POETIC JUSTICE, BUT NONETHELESS, THE LAWS DICTATE THAT I MUST INVESTIGATE THIS AS.. CAPTAIN KENTUCKY!
NEXT WEEK: CAPTAIN KENTUCKY'S WOODLAND ADVENTURE!

CAPTAIN KENTUCKY
EPISODE SIXTY-SIX: ©1981 Don Rosa
YOU! YOU'RE THE GUY WHO SHOT THESE DEER HUNTERS FULL OF ARROWS? WHO TH'HECK ARE YOU, ANYHOW?
OH, HI... I'M BOB HILL? I DO A WEEKLY FEATURE IN THE 'LOUISVILLE TIMES' "SCENE" MAGAZINE.
GOOD LORD! YOU'RE NOT THE JERK WHO DOES THAT HOPELESSLY INANE COMIC STRIP?
CRIPES, NO?
WELL, LOOK, HILL? APPARENTLY WE BOTH AGREE THAT THESE HUNTERS ARE A LOWER LIFE FORM THAN THE CREATURES THEY KILL; BUT I STILL CAN'T LET YOU GO AROUND KILLING PEOPLE? I MEAN ...IT SIMPLY ISN'T DONE?
OH, DON'T WORRY: THEY'RE ONLY TRANQUILIZED? THESE LIGHT-WEIGHT ARROWS BARELY PENETRATE PAST THEIR CLOTHING.
I... I DON'T GET THE IDEA! WHAT ARE YOU GOING TO DO TO THEM?
MOST OF THEM I SIMPLY STRIP OF THEIR CLOTHES AND EQUIPMENT AND LEAVE THEM NAKED IN THE WOODS. THIS IS OBJECT LESSON 'A': PUTTING 'EM ON A FAIR AND EVEN LEVEL WITH THE ANIMALS THEY'RE HUNTING.
A SHOW OF HANDS! HOW MANY OF YOU REALIZED THAT 1981 IS THE FIRST YEAR OF THE NEW DECADE? 1980 WAS THE FINAL YEAR OF THE PREVIOUS DECADE (SINCE THE FIRST DECADE WAS YEAR 1 THRU 10).
THE ONES WHO ARE EVEN MORE BARBARIC THAN THE REST, I STRIP AND, USING "SUPER-GLUE", I ADHERE AN IMITATION DEER HIDE RIGHT TO THEIR SKIN; THIS PROVIDES THEM WITH THE EXCELLENT OBJECT-LESSON 'B'.
AND WHEN I EVENTUALLY COME ACROSS ONE BOMBED ON CHEAP BEER, I SIMPLY SLIP THIS ON HIS BOOT. WHEN HE WAKES UP, HE'LL WHIP HIS GUN AROUND AND BLOW OFF ONE OF HIS OWN TOES. OBJECT LESSON 'C': THE ONLY LIVING CREATURE ANYONE HAS A MORAL RIGHT TO SHOOT FOR "SPORT"... IS HIMSELF.
GREAT HONK? NOBODY SEES THE JUSTICE IN ALL THAT MORE THAN I --BUT YOU JUST CAN'T DO THAT SORTA' STUFF TO PEOPLE? THEY'LL LOCK YOU UP AND THROW AWAY THE KEY? NO MORE "LOU GRANT", NO MORE "C.J.&L.T." HEALTH CLUB, NO MORE NUTHIN'?
(SIGH)...YOU'RE RIGHT, I GUESS... BUT WE OUGHTTA' DO SOMETHING?
AND WE WILL? WHERE'S THE PRIMARY WATER HOLE IN THIS FOREST?
UH...QUITE NEAR... RIGHT OVER THERE, IN FACT. WHY?
THIS IS MY "OCTA-HEXA-GLOP" ...A HIGHLY CONCENTRATED CHEMICAL FROM WHICH I DERIVE MY SUPER POWERS. A VIAL-FULL IN THIS WATER SUPPLY, AND I GUARANTEE YOU... JUSTICE WILL PREVAIL!
?
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- X-Men
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- Any One-shot
- Any Marvel #1
- Any Marvel #1 (No reprints)
- All Marvel Annuals
- Any "Blaster" reprints
- Selected Marvel Annuals

EPIC COMICS
- Coyote
- Dreadstar
- Any Epic #1

MARVEL MAGAZINES
- Epic Illustrated
- Marvel Graphic Novel
- Marvel Super Special
- Savage Sword

DC COMICS
- Action
- All-Star Squadron
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- Arak
- Anion
- Atari Force
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- Batman & The Outsiders
- Blackhawk
- Blue Devil
- Camelot 3000
- Captain Carrot
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- Green Lantern
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- Justice League
- Legion of Superheroes
- New Talent Showcase
- New Teen Titans
- Night Force
- Omega Men
- Ronin (Frank Miller)
- Saga of Swamp Thing
- Sgt. Rock
- Superboy
- Supergirl
- Superman
- Vigilante
- Warlord

DC COMICS
- Wonder Woman
- World's Finest
- Zero Man
- Adventure Digest
- Best of DC Digest
- Any DC #1
- Any DC #1 (No reprints)
- Any DC Mini-series
- All DC Annuals
- Selected DC Annuals
- Any DC Insert Comic
- Any DC One-shot
- Any DC Graphic Novel

FIRST COMICS
- American Flagg
- E-Man
- Mars
- Jon Sable Freelance
- Starslayer
- Warp
- Warp Special
- Any First Comics #1

PACIFIC COMICS
- Alien Worlds
- Berni Wrightson (Master of the Macabre)
- Captain Victory
- Edge of Chaos
- Elric of Melnibone
- Groo, the Wanderer
- Ms. Mystic
- Pacific Presents
- Quest and Other Tales
- Silver Star
- Somerset Holmes
- Twisted Tales
- World of Wood
- Any Pacific One-shot
- Any Pacific #1

RED CIRCLE
- Black Hood
- Blue Ribbon
- Comet
- Fly

RED CIRCLE
- Galaxia (Magazine)
- Hang Man
- Jaguar
- Mighty Crusaders
- Shield
- Thunder Bunny
- Any Red Circle #1
- Any Red Circle Mini-series

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- If All

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- If all

ALTERNATIVE COMICS
- Az (Comico)
- Badger, The (Capital Pub.)

ALTERNATIVE COMICS
- Basically Strange
- Cerebus
- Comico Primer
- D'Arc Tangent
- Domino Chance
- Effluent
- First Kingdom
- Vortex
- Gates of Eden (Fantaco)
- Grendel (Comico)
- Hall of Fame (John C. Pub.)
- Hembeck (Fantaco)
- Hugo
- Journey (A. Vanahemi)
- Justice Machine (Noble)
- Ken Pierce Reprint Series
- Love & Rockets Masterworks Series
- Neil the Horse (A. Vanahemi)
- Nemo (Classic Comics Library)
- Nexus (Capital Pub.)
- Pogo: The Okeefenokee Star
- Strog (Comico)
- Slaughterman (Comico)
- Southern Knights (formerly, The Crusaders)
- Spirit (Krupp)
- Star Fighters
- Star Rider & The Peace Machine
- Steve Canyon (Krupp)
- Survivors (Spectrum)
- Swords of Cerebus
- Thunder Agents (John C. Pub.)
- Voyages (Nautilus Dreams)
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ECLIPSE COMICS
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- Destroyer Duck
- DuNegrin
- Eclipse
- Hall of Fame Series

ECLIPSE COMICS
- John Law (W. Eisner)
- Ms. Tree
- Sabre
- Scorpo Rose
- Any Eclipse #1

AMERICOMICS
- Americomics
- Americomics Special
- Black Diamond
- Bob & Star Force 6
- Fun Comics
- Sentinels of Justice
- Any Americomics #1

EAGLE COMICS
- Judge Dredd (color)

FAN MAGAZINES
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DC COMING COMICS

CAMELOT 3000 No. 9, December. "Grailquest 3000" is by Mike Barr, Brian Bolland and Terry Austin. Arthur and his knights separate to search for the Holy Grail and to free Merlin Bolland did the cover. [8/30-9/22]

RONIN No. 3, December. "Book Three" is by Frank Miller. Casey finds her pursuit of Ronin leads to a surprising battle. Miller did the cover [8/30-9/22]

AMETHYST, PRINCESS OF GEMWORLD No. 9, January. "Broken Homes" is by Dan Mishkin, Gary Cohn and Ernie Colon. The last priest of the House of Diamond joins Amy's band in battling the three mysterious Ravangers George Perez and Colon did the cover [9/13-10/6]

ATARI FORCE No. 1, January. "Fresh Blood" is by Gerry Conway, Jose Luis Garcia-Lopez and Ricardo Villagran. The strange new team of science fiction heroes from DC is introduced. Garcia Lopez did the cover. [9/13-10/6]

THE BEST OF DC No. 44, January. The Legion of Super-Heroes is featured in five stories from **ADVENTURE COMICS #319-323**, and a story from **LOIS LANE #50**. The former are "The Legion's Suicide Squad," "The Code Of The Legion" and "The Super-Tests Of The Super-Pets," all by Edmond Hamilton and John Forte, and "The Revenge Of The Knave From Krypton" and "Eight Impossible Missions" by Jerry Siegel and Forte; the Lois Lane story is "Lois Lane's

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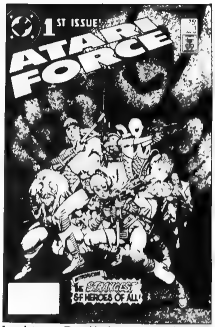
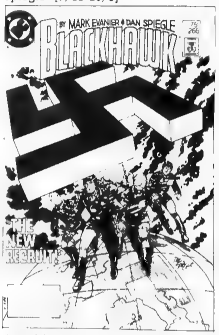


Luckiest Day" by an unknown scripter and Kurt Schaffenberger Also in this digest are three pages of material from the **DC SAMPLER**. The front cover is by Gil Kane, the back by Howard Bender and Schaffenberger. [9/13-10/6]

BLACKHAWK No. 266, January. "The New Recruit" is by Mark Evanier and Dan Spiegle. With Chop-Chop off on his own, a gung-ho Marine is assigned to the Blackhawks.The Detached Service Diary stars Olaf in "Make 'Em Laugh" which is by Evanier, Don Newton and Dennis Jensen. The cover is also by Spiegle [9/13-10/6]



DC COMICS PRESENTS No. 65, January. "Slayer From the Dark Dimension" is by Paul Kupperberg and Gray Morrow. When recurrent nightmares of self-destruction enter Superman's dreams, he enlists the aid of Madame Xanadu. Morrow did the cover. [9/13-10/6]

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THE FURY OF FIRESTORM No. 19, January. "Golden Boy" is by Gerry and Carla Conway, Gene Colan and Rick Magyar. Firestorm faces an allergy-projecting menace called Goldenrod Ed Hannigan and Dick Giordano did the cover [9/13-10/6]

JUSTICE LEAGUE OF AMERICA No. 222, January. "Deathgames" is by Gerry Conway, Chuck Patton and Romeo Tanghal. The battle against the Beast-Men continues. Patton and Dick Giordano did the cover. [9/13-10/6]

VIGILANTE No. 2, January. "Guilt!" is by Marv Wolfman, Keith Pollard and Pablo Marcos. After attacking the wrong man, Vigilante begins to doubt his tactics. Pollard did the cover. [9/13-10/6]

WONDER WOMAN No. 311, January. "Gremlins" is by Dan Mishkin and Don Heck. Steve and WW find a Sargasso sea of airplanes in the sky and discover who's behind it. Also,

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the Huntress stars in "Crocodile Tears" by Joey Cavalieri, Tim Burgand and Mike DeCarlo. The Huntress faces crocs in the sewer. Ross Andru and Dick Giordano did the cover. [9/13-10/6]

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ARAK/SON OF THUNDER No. 29, January. "Arak Furioso" is by Roy and Dann Thomas, Ron Randall and Gerald Forton. Arak becomes a nameless priest of Artemis. Plus, Valda solos in "Siege of Castle Baledor," by the Thomases, Randall and Tom Yeates. Randall did the cover. [9/20-10/13]

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BATMAN No. 367, January. "The Green Ghosts of Gotham" is by Doug Moench, Don Newton and Alfredo Alcala. A purple cloud of spores creates an army of plantmen at the beck and call of Poison Ivy, and Jason goes out on his first case as Batman's partner. Ed Hannigan and Dick Giordano did the cover. [9/20-10/13]

THE FLASH No. 329, January. "What is the Sinister Secret of

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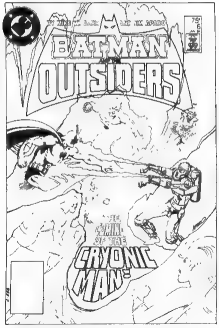
Simian and Son?" is by Cary Bates, Carmine Infantino and Frank McLaughlin. Grodd enlists the aid of a street-kid named Angelo Torres to best Flash, while Flash picks a defense lawyer. Infantino and Murphy Anderson did the cover. [9/20-10/13]

G.I. COMBAT No. 261, January. The **Haunted Tank** stories are "Devil's Choice" and "The Invisible Medals" by Robert Kanigher and Sam Glanzman. The Mercenaries star in "The Deadly Triangle" by Kanigher and Vic Catan; and the issue is rounded out with "D (For Death) Ration" by George Kashdan and Dionisio Roque. Joe Kubert did the cover. [9/20-10/13]

GREEN LANTERN/GREEN ARROW No. 4, January. "How Do You Fight a Nightmare" (**GL #82**) and "And a Child Shall Destory Them" (**GL #83**) are reprinted and are by Denny O'Neil, Neal Adams, Berni Wrightson (a page of **#82**'s story) and Dick Giordano. Neal Adams did the cover. [9/20-10/13]

THE NEW TEEN TITANS No. 38, January. "Who Is Donna Troy?" is by Marv Wolfman, George Perez and Romeo Tanghal. Robin aids Donna in her search for her past. Perez did the cover painting. [9/20-10/13]



THE OMEGA MEN No. 10, January. "Compromising Positions" is by Roger Slifer, Tod Smith and Mike DeCarlo. The conclusion of the Citadel conflict involves the rescue of the Omega Men held captive. Smith and DeCarlo did the cover. [9/20-10/13]

SUPERMAN No. 391, January. "Who Stole the Newswoman of the Year?" is by Cary Bates, Elliot Maggin, Curt Swan and Dave Hunt. Someone has kidnapped Lana as she accepts the Newswoman of the Year award, but is it Vartox, as everyone assumes? Jose Garcia Lopez and Dick Giordano did the cover. [9/20-10/13]

BATMAN AND THE OUTSIDERS No. 6, January. "Death Warmed Over" is by Mike Barr and Jim Aparo. The Cryonic Man, a refugee from a past cryonic experiment, attacks a hospital for synthetic organs. Aparo did the cover. [9/27-10/20]

GREEN LANTERN No. 172, January. "Judgment Day" is by Len Wein and Dave Gibbons. GL finally returns to Earth after hearing the verdict of his one-year exile in space. Also, a Tale of the GL Corps: "Scavenger" by Todd Klein and Gibbons. Gibbons did the cover. [9/27-10/20]

THE LEGION OF SUPER-HEROES No. 307, January. "The Prophet

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Shall Speak" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. The Legion are called to Khundia to aid in peace negotiations but soon find themselves in the beginnings of war. Giffen and Mahlstedt did the cover. [9/27-10/20]

NEW TALENT SHOWCASE No. 1, January. This new showcase title features four new strips by relatively new talent. These include: "Forever Amber" by Rich Margopoulos, Stan Woch and Rick Magyar; "Sky Dogs" by L.B. Kellog and Tom Mandrake; "Class Trip" by Todd Klein and Scott Hampton; and "Rock of Ages" by Tod Smith, story and art. Woch and Magyar did the cover. [9/27-10/20]

POWER LORDS No. 2, January. "The Dimension of Doom" is by Michael Fleisher, Mark Texeira and Jeff Dee. After his escape from the dimension of doom, Adam Power travels to the wellspring to recharge the power crystal. Texeira and Dick Giordano did the cover. [9/27-10/20]

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THE SAGA OF SWAMP THING No. 20, January. "Loose Ends" is by Alan Moore, Dan Day and John Totleben. In the aftermath of Arcane's destruction, Swamp Thing and friends are attacked by the army. Tom Yeates did the cover. [9/27-10/20]

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SGT. ROCK No. 384, January. "Old Paisans Never Die" is by Robert Kanigher and Frank Redondo. Rock encounters an old Sicilian named Giordano who refuses to acknowledge the war. The backups begin a new series of reprints: "The War Is Over" by Mike Friedrich and Frank Thorne, and a **U.S.S. Stevens** story, "Comic Strip" by Sam Glanzman. Also, "Counter Attack" by Betsy Pimbielli. Joe Kubert did the cover. [9/27-10/20]

SUPERGIRL No. 15, January. "Starfall" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. The secret of how Rachel Berkowitz became the evil Blackstarr is revealed. Infantino and Oksner did the cover. [9/27-10/20]

THRILLER No. 3, January. "One Way" is by Robert L. Fleming and Trevor Von Eeden. Dan must relive his father's death when he boards a train ridden by Scabbard. [9/27-10/20]

WARLORD No. 77, January. "Let My People Go" is by Cary Burkett, Mike Jurgens and Dan Adkins. Travis and Tara continue to muster forces to battle the New Atlanteans. Also, the **Barren Earth** segment, "Surface Tension" is by Gary Cohn and Ron Randall. The Starcruiser is raised only to be stolen. [9/27-10/20]

ACTION COMICS No. 551, January. "Superman: Friend or Foe" is by Marv Wolfman and Gil Kane.

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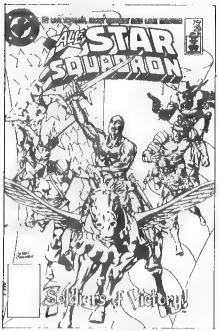


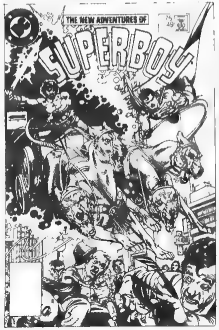
Superman has a tough day. Kane did the cover. [10/4-10/27]

ALL-STAR SQUADRON No. 29, January. "A Man Called Doome" is by Roy Thomas, Jerry Ordway and Rick Magyar. In a story based on the one which appeared in **LEADING #3**, the Seven Soldiers of Victory battle Dr. Doome. Ordway did the cover. [10/4-10/27]

ARION, LORD OF ATLANTIS No. 15, January. "Chaos" is by Alan Kupperberg, Jan Duursema and Bob Smith. Trapped in Mu without most of his powers, Arion must develop instant mental and physical expertise while in battle. Duursema did the cover. [10/4-10/27]

DETECTIVE COMICS No. 534, January. "Brambles" is by Doug Moench, Gene Colan and Alfredo Alcala. The conclusion of the Poison Ivy tracheophyte spores story, and Jason Todd's first case. The **Green Arrow** story "Werewolves of London" and is by Joey Cavalieri, Chuck Patton and Shawn McManus. Colan and Dick Giordano did the cover. [10/4-10/27]

JONAH HEX No. 80, January. "Day of the Rattler" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Hart finds Jonah in the desert only to take him back to a hangman's noose in Sonora County, while Mei Ling decides to look for her errant husband. Ross Andru did the cover. [10/4-10/27]



THE NEW ADVENTURES OF SUPERBOY No. 49, January. "Zatara's Magical Mystery Tour" is by Paul Kupperberg; Kurt Schaffenberger and Dave Hunt. Zatara comes to town with a sideshow which features a mystical demon from another dimension. The last **Dial "H" For Hero** story is "Farewell to the Master" by E. Nelson Bridwell, Bob Rozakis, Howard Bender and Frank Giacoia. The creator and master of the dials are revealed. Gil Kane did the cover. [10/4-10/27]

WORLD'S FINEST COMICS No. 299, January. "The Shadow of the Executioner" is by David Kraft, Gene Colan and Steve Mitchell. On a world where Superman is unpowered and Batman is his executioner, the answer to the Pantheon saga lies. Ed Hannigan and Klaus Janson did the cover. [10/4-10/27]

AMETHYST, PRINCESS OF GEMWORLD No. 10, February. "Into the Arms of Death" is by Dan Mishkin, Gary Cohn and Ernie Colon. Carnelian tries to prove himself by finding the missing Amethyst crystal. Plus a map of Gemworld. George Perez and Colon did the cover. [10/11-11/3]

ATARI FORCE No. 2, February. "Direct Encounter" is by Gerry Conway, Jose Luis Garcia Lopez and Ricardo Villagran. One of the members of the to-be-formed team battles the War Beast. Garcia Lopez did the cover. [10/11-11/3]

THE BEST OF DC No. 45, February. Binky and His Buddies is the theme and stories include: "The True

Beauty" (**BINKY #79**) by John Albano, Stan Goldberg and Henry Scarpelli; "Paid in Full" (**BINKY #79**) by Albano, Goldberg and Scarpelli; "It's a Small, Small World" (**DATE WITH DEBBI #15**) by Albano, Doug Crane and Scarpelli; "Money, Money, Money" (**SWING WITH SCOOTER #30**) by Albano, Goldberg and Scarpelli; "Kisses, Kisses, Kisses" (**BINKY'S BUDDIES #12**) by Henry Boltinoff, Crane and Scarpelli; "The Match Maker" (**SCOOTER #35**) by Albano, Goldberg and Scarpelli; "Hat's All Folks" by Boltinoff, Win Mortimer and Scar-

pelli, a previously unpublished **Debbi** story; "Kenny's Fate—Is a Date" by Albano, Mortimer and Scarpelli, an unpublished **Scooter** story; "The Football Flop" (**BINKY'S BUDDIES #7**) by Albano, Mortimer and Scarpelli; "Monkey Business" (**BB #9**) by Albano, Mortimer and Scarpelli; "Slappy Birthday" (**BB #8**) by Albano, Mortimer and Scarpelli; "Oh, Those Beautiful Chicks" (**DATE WITH DEBBI #13**) by Albano, Bob Oksner and Scarpelli; "The Little Cowboy" (**DWD #14**) by Boltinoff, Oksner and Scarpelli; and "The Cat That Stole" (**SCOOTER #32**) by Albano, Goldberg and Scarpelli. Goldberg did the covers. [10/11-11/3]

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BLACKHAWK No. 267, February. "Behind Enemy Lines" is by Mark Evanier and Dan Spiegle. Also, a **Detached Service Diary** story, "All the Comforts of War" by Evanier and Mike Sekowsky. Spiegle did the cover. [10/11-11/3]

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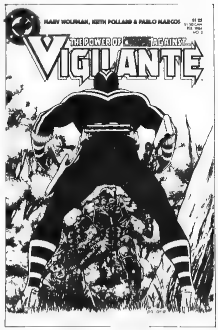
DC COMICS PRESENTS No. 66, February. "Resurgence of Blackbriar Thorn" is by Len Wein and Joe Kubert. Superman and the Demon team up to take on an ancient sorceror who has come back as a wooden animated statue. Kubert did the cover. [10/11-11/3]

THE FURY OF FIRESTORM No. 20, February. "Frostbite" is by Gerry Conway, Rafael Kayanan and Rodin Rodriguez. Killer Frost is back and so is Firehawk. Kayanan and Dick Giordano did the cover. [10/11-11/3]

JUSTICE LEAGUE OF AMERICA No. 223, February. "Blood Sport" is by Gerry Conway, Chuck Patton and Romeo Tanghal. The Ani-men story concludes. Patton and Dick Giordano did the cover. [10/11-11/3]

THE VIGILANTE No. 3, February. "Hunt" is by Marv Wolfman, Keith Pollard and Pablo Marcos. Vigilante takes on the Exterminator. Cyborg guest stars. Pollard did the cover. [10/11-11/3]



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WONDER WOMAN No. 312, February. "Escape" is by Dan Mishkin and Don Heck. WW and Steve battle their way out of Gremlin-land, and the robot plane undergoes a change. The **Huntress** story is "Voice of the People" by Joey Cavalieri and Dan Spiegle. Gil Kane did the cover. [10/11-11/3]

ARAK/SON OF THUNDER No. 30, February. "Satyr's Blood" is by Roy and Dann Thomas, Ron Randall and Gerald Forton. Arak and Saturicus take on the hordes of Dyanna in a contest for Arak's soul. Also, Valda appears in "Triumph and Tragedy", by the Thomases, Randall and Tom Yeates. Randall did the cover. [10/18-11/10]

BATMAN No. 368, February. "Turning Point" is by Doug Moench, Don Newton and Alfredo Alcala. Dick Grayson hangs up the Robin costume—but does Jason Todd pick it up or not? Ed Hannigan and Dick Giordano did the cover. [10/18-11/10]

THE FLASH No. 330, February. "Beware the Land of Grodd" is by Cary Bates, Carmine Infantino and Frank McLaughlin. Grodd plots the demise of the Flash while the latter plots his defense of the manslaughter charges. Infantino and Murphy Anderson did the cover. [10/18-11/10]

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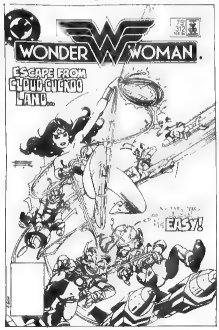
G.I. COMBAT No. 262, February. Stuart's Raiders star in these **Haunted Tank** stories: "Soldier First, Father Second" and "Gunner on a Bullseye," both by Robert Kanigher and Sam Glanzman. The Mercenaries star in "Death Has a Thousand Eyes" by Kanigher and Vic Catan;



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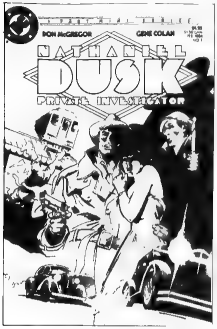
the last story is "An Enemy Named Fear" by George Kashdan and E.R. Cruz. Joe Kubert did the cover. [10/18-11/10]

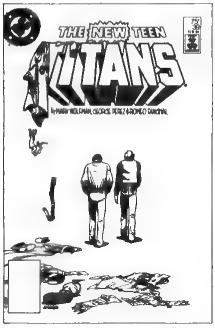
GREEN LANTERN/GREEN ARROW No. 5, February. Reprinted in this issue: "Peril in Plastic" by Denny O'Neil, Neal Adams and Berni Wrightson; and "Snowbirds Don't Fly" by O'Neil and Adams. They appeared in **GL #84** and **85**, and the latter is the famous Speedy-as-junkie story. Adams did the cover. [10/18-11/10]



NATHANIEL DUSK, PRIVATE INVESTIGATOR No. 1, February. This direct-sales book is by Don McGregor and shot from Gene Colan's pencils. This mini-series stars an ex-cop private-eye from the '30s, and this issue has him as a target for professional hitmen. Colan did the cover. [10/18-11/10]

THE NEW TEEN TITANS No. 39, February. "Quits" is by Marv Wolfman, George Perez and Romeo Tanghal. Dick Grayson hangs up the Robin costume and Kid Flash quits. Perez did the cover. [10/18-1110]

THE OMEGA MEN No. 11, February. "Vice and Virtue" is by Roger Slifer, Tod Smith and Mike DeCarlo. To prevent Harpis from losing her mind, the Omega Men take her to a world where nothing is illegal to seek the aid of her former boss and confidant, Mama Madame. Also, Tigorr and Shlagen in a bordello. Smith and DeCalro did the cover. [10/18-11/10]



STAR TREK No. 1, February. "The Wormhole Connection" is by Mike Barr, Tom Sutton and Ricardo Villamonte. Delayed from September. When Klingon war ships appear out of nowhere, the Enterprise follows one through a wormhole to see where it came from. George Perez and Sutton did the cover. [10/18-11/10]

SUPERMAN No. 392, February. "If A Body Meet a Body" is by Cary Bates, Elliot Maggin, Curt Swan and Dave Hunt. Superman discovers that Vartox wasn't Vartox at all. Gil Kane did the cover. [10/18-11/10]

BATMAN AND THE OUTSIDERS No. 7, February. "Cold Hands, Cold Heart" is by Mike Barr and Jim Aparo. Can the Outsiders defrost and conquer the Cryonic Man? And who's trying to kill Black Lightning? Aparo did the cover. [10/25-11/17]

GREEN LANTERN No. 173, February. "Old Friends—New Foes" is by Len Wein and Dave Gibbons. GL faces a new foe called the Javelin.

The **Tales of the Green Lantern Corps** swan song is "Progress" by Joey Cavalieri and Gibbons. Gibbons did the cover. [10/25-11/17]

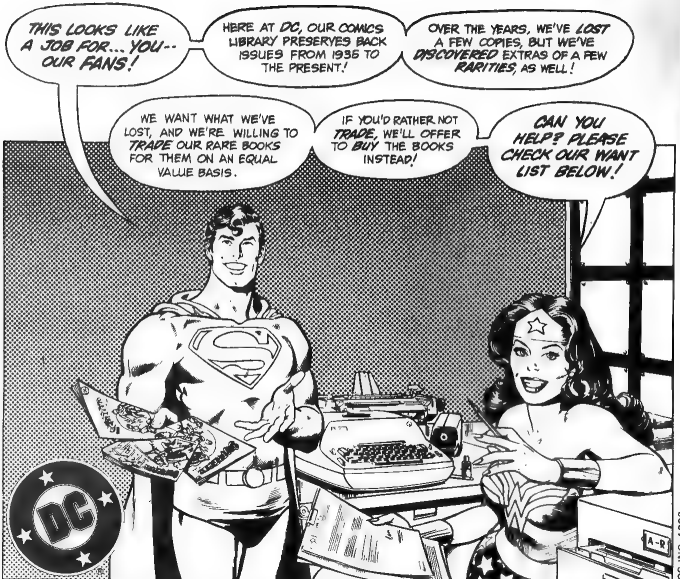
THE LEGION OF SUPER-HEROES No. 308, February. "And the Sky Itself Shall Burn" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. A prophet claims that the Legion has doomed the universe to fiery destruction. A back-up tale is called "Guess What's Coming to Dinner?" and is by Levitz, George Tuska and Mahlstedt Colossal Boy and his shape-changing wife go home to see his parents. Giffen and Mahlstedt did the cover. [10/25-11/17]

NEW TALENT SHOWCASE No. 2, February. The **Sky Dogs** chapter is "A Magic Carpet Ride" by L.B. Kellog and Tom Mandrake; **Class Trip** part two is "Between Earth and Sky" by Todd Klein and Scott Hampton. **Forever Amber** continues with "The Transition" by Rich Maropoulos, Stan Woch and Rick Magyar; and "Danger Dungeon" is by Gary Kwapicz. Mandrake did the cover. [10/25-11/17]

POWER LORDS No. 3, February. "All Hail Arkus—Lord of the Universe" is by Michael Fleisher, Mark Texeira and Jeff Dee. Adam Power fights Arkus the insectoid dictator for the fate of the universe. [10/25-11/17]

THE SAGA OF SWAMP THING No. 21, February. "The Anatomy Lesson" is by Alan Moore, Steve Bissette and John Totleben. Swamp Thing is dead. Tom Yeates did the cover. [10/25-11/17]

SGT. ROCK No. 385, February. "You Never Kill a Stranger" is by Robert Kanigher and Frank Redon-



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do. Sgt. Rock stars. The back-up is a reprint from **OUR FIGHTING FORCES #134**, "Soldier's Grave" by Kanigher and Alex Toth. Plus, "War Wit." Joe Kubert did the cover [10/25-11/17]

SUPERGIRL No. 16, February. "Bug-Out" is by Paul Kupperberg, Carmine Infantino and Bob Oksner The Ambush-Bug goes straight. Keith Giffen and Bob Oksner did the cover. [10/25-11/17]

THRILLER No. 4, February. "Happiness (Bang Bang Shoot Shoot)" is by Mike Barr and Trevor von Eeden The Seven Seconds fight Scabbard on a train travelling at 200 miles-per hour. Von Eeden did the cover [10/25-11/17]

WARLORD No. 78, February. "Doom's Mouth" is by Cary Burkett, Dan Jurgens and Mike DeCarlo Morgan, Tara and Krystovar continue to explore New Atlantis. Also, **The Barren Earth** story is "The Quest

Begins" by Gary Cohn and Ron Randall. Jurgens and DeCarlo did the cover. [10/25-11/17]

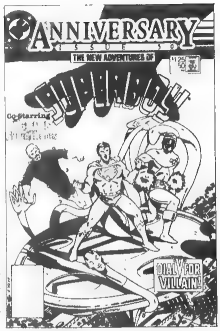
ACTION COMICS No. 552, February. This issue is by Marv Wolfman and Gil Kane. Superman becomes a menace which requires the banding together of a band of forgotten DC heroes of the '60s: Cave Carson, Rip Hunter, Dane Dorrance, Rick Flag, Animal Man, Dolphin, Congorilla and Immortal Man Kane did the cover [10/25-11/17]

ALL-STAR SQUADRON No. 30, February. "America Vs. the Black Dragon" is by Roy Thomas, Mike Machlan and Larry Houston. The JSA takes on the dread Black Dragon Society, who are out to steal America's top-secret inventions Jerry Ordway did the cover. [11/1-11/22]

ARION, LORD OF ATLANTIS No. 16, February. "Ceremonies" is by Paul Kupperberg, Jan Duursema and Bob Smith A powerless Arion also loses Wyynde as a comrade as the latter ascends to the throne of his family. Duursema did the cover [11/1-11/22]

CAMELOT 3000 No. 10, February. The search for Merlin continues in this oft-delayed issue by Mike Barr Brian Bolland and Terry Austin. Bolland did the cover [11/1-11/22]

DETECTIVE COMICS No. 535, February. This issue is by Doug Moench. Gene Colan and Bob Smith Now officially the new Robin, Jason and Batman take on the old Robin adversary Crazy-Quilt. Plus: Green Arrow in "On the Cheap" by Joey Cavalieri and Jose Delbo. [11/1-11/22]



JONAH HEX No. 81, February. "The Alliance" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. The Cane Man and Jonah must team up to face one of Jonah's old enemies. [11/1-11/22]

THE NEW ADVENTURES OF SUPERBOY No. 50, February. "Dial 'V' For Villain" is by Paul Kupperberg, Keith Giffen, Dave Hunt and Kurt Schaffenberger. This double-sized issue features the Legion of Super-Heroes, who possess a historical artifact—the "H" dial—but have it stolen by someone who can traverse time. Giffen pencilled the Legion portions, Schaffenberger the remainder of the book. Giffen did the cover. [11/1-11/22]

RONIN POSTER. A 25" x 40" full-process poster of a Frank Miller painting retails for $6.00. [11/1-11/22]

WORLD'S FINEST COMICS No. 300, February. This 48-page issue is a book-lengther which resolves the Superman-Batman squabble, and it guest-stars the Justice League, the Titans, the Outsiders, Sgt. Rock and Ma and Pa Kent. "A Tale of Two Worlds" is comprised of eight chapters, a prologue and an epilogue, assigned thusly: Prologue by David Kraft, Ross Andru and Dennis Jensen: Chapter One by Mike Barr, Andru and Bob Smith; Chapter Two by Marv Wolfman and George Perez; Chapter Three by Kraft, Andru and Rick Magyar; Chapter Four by Barr, Mark Texeira and Frank McLaughlin, Chapter Five by Kraft and Andru; Chapter Six by Barr and Sal Amendola; Chapter Seven by Kraft, Andru and Rodin Rodriguez; Chapter Eight by Wolfman and Perez; and Epilogue by Kraft, Andru and Jensen. Andru and Dick Giordano did the cover. [11/1-11/22]

CHARLTON COMING COMICS

GHOST MANOR No. 72, January. [9/6-9/27]

GUNFIGHTERS No. 82, January. [9/6-9/27]

FIGHTIN' MARINES No. 172, January. [9/12-10/4]

HAUNTED No. 71, January. [9/12-10/4]

ATTACK No. 44, January. [&/26-10/11]

SCARY TALES No. 42, January. [9/26-10/11]

BEYOND THE GRAVE No. 13, February. [10/3-10/18]

WAR No. 43, February. [10/3-10/18]

FIGHTIN' NAVY No. 129, February. [10/17-11/11]

GHOSTLY TALES No. 165, February. [10/17-11/11]

BATTLEFIELD ACTION No. 85, February. [10/24]

FIGHTIN' ARMY No. 168, February. [10/24-11/18]

WHITMAN NEWS

Whitman's Executive Editor of their Periodicals division, Wally Green, has announced that Whitman will commence another eight-months of comics publishing beginning in November. The 72 issues will appear in the months following their publication from November of this year through June of '84, and all will feature animated characters. Among the books being published in the first three months are **UNCLE SCROOGE, DONALD DUCK, HUEY, DEWEY AND LOUIE, WINNIE-THE-POOH, BUGS BUNNY, LOONEY TUNES, DAFFY DUCK, TWEETY AND SYLVESTER, BEEP BEEP THE ROAD RUNNER, PORKY PIG, YOSEMITE SAM, WOODY WOODPECKER, THE PINK PANTHER, POPEYE THE SAILOR, LITTLE LULU** and reprints of two Disney movie comics, **PETER PAN** and **ALICE IN WONDERLAND.**

The adventure line is still in limbo, though there is material ready to print whenever the decision is made to do so. Apparently, an action-adventure bag assortment remains undistributed in the Whitman warehouse, and this will be distributed during the next year as a test for that part of the line.

Individual issue listings will resume next month.

CEL BREAK

By Jim Korkis

SNOW WHITE BIG BOX OFFICE. Even though this is the sixth re-release for **SNOW WHITE**, it sold over $6,000,000 worth of tickets during its first weekend of re-release in the L.A. area, making it probably the most successful opening in the history of Disney's animated features. By the way, Disney fans can obtain a free copy of **THE DISNEYANA COLLECTOR** by writing to Grolier Enterprises, Sherman Turnpike, Danbury, CT 06816. But be careful! Operating out of the same address is a Disneyana Collectors Society which publishes its own newsletter and which charges a membership fee of $12.50 a year.

ANIMATOR'S NEWSLETTER One of the best new animation magazines I've seen lately is **ANIMATOR'S NEWSLETTER**, published in Great Britain. Editor David Jefferson was kind enough to send me a sample copy of issue number five and it is very well put together with a nice mixture of factual and opinion articles. It gives a fascinating look into the realm of British animation and I intend to subscribe and try to get ahold of the previous four issues. The magazine is published four times a year (March, June, September, and December). Cost of a year's subscription is 3.75 Pounds Sterling I.M.O. (International Money Order) for surface mail, or 5.75 Pounds Sterling for airmail. Checks should be made payable to **Filmcraft** and sent to Filmcraft, 13 Ringway Road, Park Street, St. Albans, Herts. AL2 2RE. Issue five has Ken Clark's series on the history of British animation, a beginner's view of Inking and Painting, an article on the animated films of Sheila Graber, an article on Jazz in Animation, and much more.

ANIMATION MAGAZINE DELAYS. The new animation magazine from ASIFA-Hollywood that was due last March has run into some production problems and the new release date is October, supposedly. And the first issue of the newly-revived **ANIMAFILM** is now rescheduled for late December No further information has been heard about New Media's intended animation magazine, although Jim Van Hise has reportedly contributed material. Carl Macek's venture into the field of publishing has also been delayed due to the unexpected last-minute departure of his financial backers. At least two of these magazines have all the necessary material for a first issue; all that is lacking is the necessary funding.

DRAGON'S LAIR. Don Bluth's venture into full-animation video grames has created quite a stir with a host of articles in magazines and newspapers trumpeting its success. Bluth is now working on another video game, tentatively titled **Space Ace** for release shortly. Don't forget to join the Don Bluth Animation Fan Club. For a $10.00 mebership fee you get a membership card, a year's subscription to **EXPOSURE SHEET**, which is a slick newsletter (the first issue has already been published and features artwork and information about **DRAGON'S LAIR**), a strip of film from **THE SECRET OF NIMH**, and an autographed photo of Don Bluth Productions. Starting in October, the newsletter will run a minimum of eight pages and will be filled with many interesting animation-oriented features. Send your money to The Don Bluth Animation Fan Club, P.O. Box 398, Tarzana, CA 91356.

UPA TO BE TORN DOWN. The UPA Studio in Burbank was vacated at the end of August and the building torn down. For many years, the company has been involved only in distribution and not production. UPA, perhaps best known for the adventures of Mr. Magoo, has always been considered the company that provided an important turning point in the history of American animation with its introduction of well-devised limited animation, its emphasis on human rather than animal characters, and its experimentation in the area of design. UPA will continue to maintain a small office in Century City.

DISNEY DECLINES. Walt Disney Productions has decided not to produce the opening and closing ceremonies of the 1984 Olympics after being informed by the Los Angeles Olympic leaders that it could not have an open-ended budget. The ceremonies were budgeted at $5 million and apparently there was some disagreement over who would be responsible for picking up the bill for any additional cost that might arise. Disney Productions will still be involved with the Olympics, especially since Disney Chairman of the Board Card Walker is one of the Olympic committee's vice chairmen. (Disney was responsible for the Sam

the Eagle mascot that is symbolizing the 1984 Olympics.)

WHERE'S JULIE ANDREWS? It has been announced that David Bowie and Lionel Dart are collaborating on a musical sequel to **MARY POPPINS**, but nowhere in the announcement is there any mention that Disney Productions still owns all the rights to any **MARY POPPINS** sequel. (In fact, Uncle Walt himself wanted to make a **MARY POPPINS** sequel, but when he approached Julie Andrews with the idea, she wanted more money than Uncle Walt was willing to pay.)

INSPECTOR GADGET. There are a lot of new syndicated animated series that will debut this fall. There are sixty-five episodes of **INSPECTOR GADGET**, a series about a bumbling detective voiced by Don Adams who can activate any of 13,000 mechanical devices in his one-man pursuit against crime and in the cause of justice. Unfortunately, the Inspector usually bungles the situation and often needs to be rescued by Penny, his adorable and intelligent niece. $12,000,000 have been spent on this series, which has already been sold to several overseas market as well as many local American stations. The series is produced by DIC Enterprises, a subsidiary of DIC Audiovisual of France, considered to be the largest animation studio in Europe. Already on the drawing board for future release are several **Dennis the Menace** specials, a series based on the futuristic adventures of Jacques Cousteau, and a 39-episode animated series titled **CITIES OF GOLD**. This work is in addition to the company's plans to co-produce some projects with Hanna-Barbera (including an upcoming Halloween special) as well as invade the Saturday-morning market.

HELP NEEDED. A few months back a Snoopy Fan Club was initiated to take advantage not only of the opening of Camp Snoopy at Knott's Berry Farm in California, but also to drum up more support for the new Saturday-morning animated adventures of the **PEANUTS** gang. Supposedly, members of the fan club pay an initial fee of $5.00 to defray publishing and mailing costs of the quarterly, eight-page full-color newsletter **THE BEAGLE BUGLE**, as well as receiving a membership card, felt pennant, button and autographed picture of Snoopy. Does anyone have an address or further information on this club that can be shared with readers of this column?

HUCK'S LANDING. Coming soon from Tom Carter Productions will be a lot of hoopla over **HUCK'S LANDING**. Carter, who is only 31, became a millionaire at the age of 25 when he established Tom Carter Enterprises, a conglomerate that includes entertainment and investment companies. He recently set up a fully-staffed California animation studio which is working on the adventures of Huckleberry Finn before he met Tom Sawyer. Right now, the project entails a Saturday-morning TV series, a feature-length film, theme parks and a full range of major-product tie-ins. Supposedly, plans are already made to prepare a float to appear in the 1984 Macy's Thanksgiving Day Parade. By the way, at one time Carter was the assistant special projects director for entertainment at Disneyland.

REMEMBER! Send any animation news or interesting clippings to **Jim Korkis, 707 West Doran, Glendale, CA 91203.**

BOOKS

By Mark Sabljak

Book publishing is full of surprises.

The major publishers, with huge advertising budgets, will promote a selection to the point where you almost feel guilty not buying it. On the other hand, there are some smaller presses around that have nowhere near the advertising budgets the majors do, but produce quality books. And that is where the surprises come in.

I don't know exactly how I came across the latest surprise. But I'm glad I did. It's the **KING ARTHUR COMPANION**, a hardcover from the Reston Publishing Co. Simply put, it's an encyclopedia of hundreds of characters, places and events from the Arthurian legend. Written by fantasy author Phyllis Ann Karr, it is literally crammed with tidbits of information on Arthur, Guinevere, Lancelot, Merlin, and all the other major and minor characters of the time.

And lest one think that Karr simply details her inclusions with fact, catch this entry of Merlin: "T.H. White loves him. So do Mary Stewart and Vera Chapman. Tennyson seems to admire him greatly... and indeed almost all modern romancers, except Mark Twain, seem to regard the old mage with varying degrees of affection... But the more I read of the medieval versions—Malory and Vulgate—the less I understand where all these modern writers found a mage to inspire their devotion. My own personal dislike for Merlin probably exceeds even Mark Twain's..."

No, Karr is not merely reciting a litany of facts. And for this reason, the book is worth reading, not just placing on the shelf for reference.

At $18.95, it's not cheap. But with a beautifully illustrated and full-color dust jacket by Jody Lee, and with 173 pages, it is worth the price, and the search you may need to find it in the book stores.

THOSE LITTLE THINGS—The publishers keep pumping out those short, stubby paperback cartoon books, row upon uneven row in the book stores. Some reprint comic strips, others new works. Few, it seems, stand out much.

Holt, Rinehart and Winston's Owl imprint has two recently. The first is **A SHOE FOR ALL SEASONS**, the latest collection by Jeff MacNelly. I like **SHOE**—of course, as a newspaper reporter, I may be biased, as many of the gags seems to be inside jokes aimed at the industry. At $6.95, the price seems a bit steep, with the inclusion of only eight color Sunday strips. But it's a nicely printed selection of one of the few day-in, day-out quality strips around.

On the other hand, **MIMI POND'S SECRETS OF THE POWDER ROOM**, while humorously treating the subject of "what every man needs to know about a woman," uses wretched artwork to accompany its sophisticated humor. Sure, I know it's not supposed to be fine art. But some of the characters are so hideous, I wonder if I'm not in the wrong line of work. I mean, anyone could do this stuff. And pay $4.95 for it? Not me.

A FUZZY HERE, A FUZZY THERE—This must be the time of the fuzzies. First, Ace prints a paperback continuing the legend of H. Beam Piper's little fuzzy character, then Platt and Munk come out with a "children's" book illustrating the legend. I haven't had a chance to read Ardath Mayhar's continuation of the legend. (**GOLDEN DREAM, A FUZZY ODYSSEY**, $2.95) but I heartily recommend the large-format, hardcover children's book—for adults as well. With the story adapted from Piper's **LITTLE FUZZY** by Benson Parker, and illustrations by Michael Whelan and David Wenzel, it is a handsome selection at $5.95. Just about every page is illustrated, some in full color, the rest in pencil. It's really well done—and a must for anyone who has enjoyed either Piper's books or the followups.

SPORTING LIFE—I have a few areas I am extremely partial to—one is science fiction with a religious angle, another is mysteries set in the

world of sports. So it appears there's another new series that's going to be finding its way onto my shelves. The first entry was **DEAD IN CENTER FIELD** by Paul Engelman. Former baseball pitching prospect Mark Renzler is a private eye whose first adventure has him protecting New York Gents superstar Marvin Wallace, who is about to break Babe Ruth's home run record in the early '60s.

The plot doesn't sound that groundbreaking, but this is a quality book. If you can't find the first book, at $2.50 from Ballantine, keep your eyes open for more in the future.

BEDTIME READING?—With tensions between the U.S. and U.S.S.R. rising again because of the Korean airliner incident, it's good to know your country is protecting you. And Crown Publishers has recently published a guide to the American defense system: **THE U.S. WAR MACHINE: AN ENCYCLOPEDIA OF AMERICAN MILITARY EQUIPMENT AND STRATEGY.** At $10.95, this book is an incredible bargain, with its 272, large-sized paperback format crammed with facts and color shots of everything from bombers to bazookas. War buffs will consider this a must. For the rest of us, it's good to know where all your tax money is going.

NEW, NOT YET READ—A flood of good-looking books came my way this week. Foremost on my list to read is **CONAN THE TRIUMPHANT** by Robert Jordan. This Tor paperback ($6.95) is the fourth in the series from Tor by Jordan and has the nicest cover illustration yet. I like Jordan's Conan—a lot. Tor, which tends to collect stories previously published in many of its books, also seems to have an interesting selection in Poul Anderson's **TIME PATROLMAN** at $2.95. From the cover blurb, it looks like a time travel entry. Another publisher that doesn't do much new science fiction, Avon, has just come out with Piers Anthony's first work in a new series: **BIO OF A SPACE TYRANT, VOL. 1, REFUGEE.** Anthony promised in a recent interview that this would be different. And for $2.95, it looks like it. Lastly, Berkley has put Sydney Van Scyoc's **DARKCHILD** into mass market paperback for $2.75.

COMING ATTRACTIONS—The fall and winter book lists are out. Here are some things you can keep your eyes open for:

From Abrams, the art-book publishers: **A TREASURY OF THE GREAT CHILDREN'S BOOK ILLUSTRATORS,** $45.00, and **WALT DISNEY'S FANTASIA** by John Culhane, $35.00. From Andrews and McMeel: several new **CATHY** and **HERMAN** books, including a collection of both in color; a new collection of political cartoons by Oliphant, and another collection of Sunday **ZIGGYs.**

From Arbor House, **THE ARBOR HOUSE BOOK OF CARTOONING** by Mort Gerberg, who's done magazine cartooning and now does **THERE OUGHT TO BE A LAW** (caught a glimpse of this today in the bookstore and it looks good), and **THE ARBOR HOUSE TREASURY OF DETECTIVE AND MYSTERY STORIES FROM THE GREAT PULPS,** Bill Pronzini, editor, a $7.95 trade paperback.

From Ballantine, **THE STAR WARS INTERGALACTIC PASSPORT,** a cute little item at $2.50, and later in the year, another **GARFIELD** smaller-version book and **THE SECOND GARFIELD TREASURY,** as well as **THE ART OF RETURN OF THE JEDI** at $17.95. From Beaufort, **A FUNNY THING HAPPENED ON THE WAY TO THE WHITE HOUSE,** a book on the race for president, advertised as including "cartoons and photographs."

From Crown—apparently a reissue of a book which has been remaindered for years—**SUPERMAN: FROM THE THIRTIES TO THE EIGHTIES,** introduction by Nelson Bridwell with an eighties story added to the package, which now costs $15.95, as well as **THE JAMES BOND FILMS** in both hard and softcover. From Dodd, **FRANKENSTEIN,** introduced by Stephen Kind and illustrated by Berni Wrightson, at $14.95 (with a limited edition signed by King and Wrightson at $60.00). This edition will be accompanied by a softcover edition from Marvel Books priced at $8.95. From Workman, a collection of **MARVIN** strips by Tom Armstrong at $3.95 (Marvin explains the facts of life).

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